TO

THE LOVING MEMORY OF

MY FATHER

यस्यौत्सुक्यं बलवदभवत्ताद्रक्षतो मे प्रतिष्ठाम् ।

FOREWORD

Vasanta Vilāsa Phāgu is one of the brightest gems of the Old Gujarātī literature Among the best literary compositions in Old Gujarātī, *Vasanta Vilāsa* holds the pride of place by its delicate portrayal of sentiment, its beauty of descriptions its subtle music and elegant style Prof K B VYAS has brought out a neat critical edition of this excellent work, with a comprehensive introduction, copious notes and several appendices

The late D B K H DHRUVA, the veteran Gujarātī scholar, who was the first to bring this poem to light, and Prof K B VYAS in this edition of his have between them discussed and assessed the beauty and literary merits of the *phāgu* There remains therefore hardly anything for me to add on this point Prof VYAS has discussed exhaustively in his introduction most of the relevant topics—the MS material DHRUVA's emendations, the question of the authorship and the date of composition of the poem the characteristic features of the *phāgu* form, the metrical form of the poem and the phonology and the morphology of the contemporary Old Western Rājasthānī language as preserved in the poem, examining all available evidence bearing on them critically

While opinion is unanimous regarding the literary excellence of *Vasanta Vilāsa,* there is considerable difference of opinion among scholars on the question of its authorship and the date of its composition Prof VYAS has discussed both these topics thoroughly and given his own independent judgment on the same. Scholars like the late D B DHRUVA,

Shri K M MUNSHI and Shri Sarabhai NAWAB have put forward different hypotheses about the authorship of the poem DHRUVA is of opinion that the poem was composed by a Brahmanical or non Jaina author Shri MUNSHI on the other hand ascribes the work to some Jaina sadhu Natarṣi by name Shri NAWAB considers Ācarya Ratnagara who copied the illustrated scroll as also the author of the poem. Prof VYAS has dispassionately examined all these views and arrived at the conclusion that the author of the poem was in all probability a Brahmanical scholar I consider this view of his as quite sound particularly in view of the fact that the poem does not betray the slightest influence of the Jaina religious thought. In my opinion Ācārya Ratnagara who copied the illustrated scroll which unfortunately has been taken out of India was himself a Brahmin with Ācarya as his surname He is not identical with his namesake Ācarya Ratnākara the well known Jaina suri The way in which the copyist has mentioned his name in the colophon of the scroll is not in conformity with the usual Jaina practice The fact that the script of the scroll resembles the calligraphy of the Jaina MSS is hardly of any significance as many Brahmins in that age were well trained in writing in the Jaina Devanāgari script, and thousands of MSS written by them in the Jaina Devanagarī have been preserved in Jaina Bhaṇḍaras even to this day Thus the calligraphical evidence cannot decide the question of the authorship of the poem

Prof VYAS has tried to show by sufficient linguistic evidence that *Vasanta Vilasa* is likely to have been composed somewhere about V S 1400 and not about V S 1500 as suggested by several other scholars In my opinion there is nothing unacceptable in this view As a matter of fact I

would like to place the work in the Vastupala era (*circa* V S 1300), although there is no positive evidence bearing on this point.

The poem makes no specific mention of the author's name Prof VYAS appears to consider the word गुणवत in the concluding stanza as perhaps suggestive of the author's name I would rather suggest that the word सुज in सुजवयण in the same stanza perhaps indicates the author's name, as it seems to have no other significance in the context

Prof VYAS has based his text on the MS, styled "A", which he found to be more correct and perhaps older than the B MS I would, however, prefer an eclectic text which incorporated the best readings from all available MSS

I got from Paṭaṇ, through Muni Shri Puṇyavijayaji a very old and reliable MS of *Vasanta Vilāsa* which became available to Prof VYAS practically after his edition was printed He has collected all the variant readings of this MS in Appendices IV and V. This MS is very old and appears from its calligraphy to have been written by a non Jaina scribe

Prof VYAS has given us a very valuable critical edition of this invaluable specimen of Old Gujarātī poetry, which, I am sure, will elicit welcome and admiration from all scholars of the Gujarātī language Let us hope Prof VYAS will continue to share the fruits of his scholarship with others interested in the same branch of learning

Vijayādaśamī,
V S 1998

JINAVIJAYA MUNI

CONTENTS

CONTENTS

CHART AND FACSIMILES

INTRODUCTION

1. Introductory

No apology is needed for a comprehensive edition of such an old Gujarātī 'phāgu' as the *Vasanta Vilāsa*, which is interesting as much by reason of the stage it represents in the evolution of the Gujarātī language as for its peculiar literary form—the *Phāgu*[1] It is apparently the oldest of the best known Old Gujarātī poems like the *Kahnaḍade Prabandha* Bhālaṇa's *Kādambarī* and the *Vimala Prabandha* of Lāvaṇyasamaya The *Kāhnaḍade Prabandha* was composed in V S 1512, Bhālaṇa's *Kādambarī* belongs roughly to V S 1550, and the date of the *Vimala Prabandha* is V.S 1568 The fact that the *Vasanta Vilāsa* is anterior to all these works is put beyond all doubt by the existence of one[2] of its MSS, which was copied in V.S 1508

[1] *Vide* Section 6 for the analysis of the characteristic features of the 'phāgu' form

[2] The MS is in the form of a scroll, and was discovered by the late Dewan Bahadur K H DHRUVA in the MSS collection of a Śāstri in Ahmedabad This is how he describes it

" ए प्रत रेशमना सुंवाळा पटाना चीरा उपर आशरे चोराशी तकतीमां कतारेल छे प्रत्येक तकतीना आरंभे एक गूजराती तूक तथा ते पछी केटलाक संस्कृतप्राकृत श्लोक आपेला छे, अने ते उतारानी नीचे प्रसंगने लगतू अजंतानी गुफानी असली पश्चिमदेशीय शैलीनू चित्र दोरेलु जोवामां आवे छे. काव्यनी नकल पीळी भोंय उपर लाल काळी तथा भूरी शाहीथी अने क्वचित् करमजी भोंय उपर सोनेरी शाहीथी मामूली मरोडनी देवनागरी लिपिमा करेल छे" (*Prācīna Gurjara Kāvya* edited by K H DHRUVA Introduction pp 11 12)

The scroll as will be seen from the above quotation contains several beautiful paintings which are intended to illustrate the

by Ācārya Ratnāgara of Ahmedabad Although there is no positive evidence to ascertain the authorship of the *Vasanta Vilasa* or the date of its composition yet on linguistic grounds the date of its composition will have to be placed much earlier—almost by about a century—in order to explain the stage of evolution of language at which it stands The poem therefore is an important landmark for the study of Old Gujarati and as such its importance can hardly be exaggerated

2 K H Dhruva s Edition of the Vasanta Vilasa

Vasanta Vilasa was first[3] published in 1922 with brief explanatory notes by the late Dewan Bahadur K H DHRUVA in the *Haji Mahammad Smaraka Grantha*[4] It was printed again in the *Pracina Gurjara Kavya*[5] published by the Gujarat Vernacular Society in 1927, with a few textual emendations but without any notes In the introduction to the latter edition he has given the colophons of the MSS and has only touched the problems of it date and authorship

---

central ideas of the various verses Mr N C MEHTA I.C.S., has commented upon these pictures evaluating them as works of art and assigning them their place in the history of Indian painting *Vide* his *Studies in Indian Painting* (Chapter 2) also *Rupam* (the Hindi art quarterly) April July 1925

[3] DHRUVA had published the bare text of the illustrated MS of *Vasanta Vilasa* in the *Gujarat Sala Patra* even before 1922 *Vide* Mr Sarabhai NAWAB s article on *V V* in the *Forbes Gujarati Quarterly* Vol I No 4

[4] *Haji Mahammad Smaraka Grantha* published by Ravi Śanker M RAVAL Ahmedabad, 1922 pp 187 208.

[5] *Pracina Gurjara Kavya* edited by K H DHRUVA and published by the Gujarat Vernacular Society 1927, pp 15 23

DHRUVA s text was ba ed on two MSS One was the illustrated scroll referred to above[6] It consisted of 84 panels each panel commencing with an OWR verse accom panied by a corresponding Sanskrit or Prakrit verse Below the verses there is in every panel a beautiful picture illus trating the central idea of the OWR verse Some idea of this MS can be had from the facsimiles of the panels given by D B DHRUVA in the *Pracina Gurjara Kavya* and by Mr N C MEHTA in his *Studies in Indian Painting* The scroll concludes with the following colophon

" शुभं भवतु लेखकपाठकयो । श्रीगूजर श्रीमालवसे साहश्रीढपालसुत साहश्रीचन्द्रपाल आत्मपठनार्थं । श्रीमन्नृपविक्रमार्कसमयातीत सवत् १५०८ वर्षे महामाङ्गल्य भाद्रपद शुदि ५ गुरौ अद्येह श्रीगूर्जरधरित्र्या महाराजाधिराजस्य पातसाह श्री अहिमदशाह कुतबदीनस्य विजयराज्ये श्रीमदहम्मदावाद वास्तुस्थाने आचाय रत्नागरेण लिखितोऽय वसतविलास । "

DHRUVA seems to have relied principally on this MS for the preparation of his text

The other MS used by DHRUVA was obtained by him from the Deccan College Collection now in the possession of the Bhandarkar Institute Poona This MS is utilized for the purposes of the present edition and is named B MS For a description of this MS see Section 3 This MS is quite old but it is unreliable being full of lingui tic and scribal errors DHRUVA seems to have used thi

---

[6] *Vide* foot note 2

OWR is the abbreviation of Old Western Rajasthani a name given to Old Gujarati by Dr L P TESSITORI in order to indicate the common parentage of early Gujarati and early Marwadi or Western Rajasthan

MS mainly for fixing the text of the first six verses, which were lost in the scroll The rest of his text is evidently based on the scroll

Besides these two MSS, DHRUVA had with him, while preparing the text of the *Prācīna Gurjara Kāvya*, a copy of a few OWR verses from the *Vasanta Vilāsa*, supplied to him by the late Manilal Bakorbhai VYAS, from a MS exhibited in the Sāhitya Pariṣad held at Surat[6] DHRUVA does not, however, appear to have made any appreciable use of this fragmentary specimen

Now DHRUVA was eminently fitted to deal with this MS material by virtue of his scholarship and experience in research His labours in the realm of research are too many and too widely known to need recapitulation His profound knowledge of Sanskrit, Apabhramśa and Old Gujarātī has enriched Gujarātī literature in no small measure A student of linguistics, he, along with the late Prof N B DIVATIA, was a pioneer of Old Gujarātī Scholarship and laid the foundation of the tradition of modern Gujarātī philological studies

However, his handling of MS material, particularly his practice of textual emendation, has been not only unsatisfactory but even open to serious objections He did not hesitate to take liberties with the texts of his MSS, and often for what must have appeared to him sufficient warrant, adopted readings which were not only not supported by the MS evidence before him but, in some cases, went

[6] "आ बे प्रतो उपरान सुरतनी साहित्यपरिषदना प्रदर्शनमा रजू थयेली एक जैन पोथीमाथी वसतविलासनी केटलीक गुजराती कडाओ जूना गुजरातीना रसिया सद्गत मणिलाल बकोरभाई व्यासे मारा उपर उतारीने मोकली हती"—

—*Pracina Gurjara Kavya* Introduction, p 13

against the combined evidence of the MSS Such an unscientific practice was bound to draw as indeed in DHRUVA s case it did sharp rebukes from the world of scholarship[9] Even such a sober critic as the late Dr A B DHRUVA found it necessary to call him to order in this respect[10]

As a consequence of these unwarranted emendations many of DHRUVA s editions of old and classical texts which

---

[9] *Vide Kavyatatva Vicara* by Dr Anandasanker B DHRUVA (1939) and *Bharatesvara Bahubali Rasa* edited by Jinavijayaji MUNI (1941) On p 181 of the former work Dr A B DHRUVA says

" मारा मन प्रमाणे सशोधनकारनो हक कल्पित पाठ ऊपजावी काढवानो नथी कविना तैयार काम उपर स्हेजस्हाज फेरफार करवाथी कदाच ए काम वधारे उत्कृष्ट पण थइ शके, तथापि ए फेरफार करवानो सशोधनकारनो हक नथी॰ एनी फरज तो मूळ पाठन तारवी आपवानी छे" —*Kavyatatva Vicara* p 181

In the introduction of the latter work MUNI Sree Jinavijayaji emphatically condemns this method of arbitrary emendation in the following words

" केटलाक विद्वानो आवी जूनी कृतिओमा जे इच्छानुसार पाठसशोधनो करवानी अने मूळ लेखमा परिवर्तनो करवानी पद्धतिनु अवलबन करे छे, ते सर्वथा अशास्त्रीय अने भ्रमपाभ्रम उत्पन्न करनारी होइ परित्यजनीय छे"

—*Bharatesvara Bahubali Rasa*
Introduction p 6

[10] *Vide* Dr A B DHRUVA s review of D B. K H DHRUVA s विक्रमोर्वशीय नाटक in the *Vasanta* Vol 17 no 7 of Sravana V.S 1974 There he has discussed the propriety of D B DHRUVA s emendations in the original Sanskrit text of the *Vikramorvasiya* At one place he remarks sarcastically

" मने लागे छे के भूर्जपत्र करता पण आ नाटकना (विक्रमोर्वशीयनाटक–अनुवादक के ह ध्रुव) पाठ वधारे सहेलाइथी आडाअवळा ऊडे छे! हवामाथी अप्सराओ भूर्जपत्र ऊभा करे ते करता पण वधारे सहेलाइथी सशोधनकर्ता पाठ ऊभा करे छे!"
—*Kavyatatva Vicara* Dr A B DHRUVA p 190

are otherwise fruits of careful preparation and scholarship, have become defective and therefore unreliable for scientific and critical studies The Old Gujarati texts appear to have suffered more in this respect than the Sanskrit ones

And herein unfortunately *Vasanta Vilasa* has been no exception Here too instead of observing absolute loyalty to the MS material before him he has chosen for no valid reason to ignore the MS text in a large number of places and to adopt conjectural readings having no MS evidence at all Apart from its being unscientific this method of his suffers from the additional disadvantage of adversely affecting the language and the rhythm of the poem as we shall presently see

Let us now examine in detail the relation of the MSS of this poem with its text as constituted by DHRUVA A close study of the MSS which DHRUVA had before him and the text as adopted by him in his edition reveals that he mainly relied on the illustrated scroll The scroll however as noticed above was defective inasmuch as its first six panels were missing[11] DHRUVA had therefore no alternative but to rely on the other MS—the B MS of the present text—for preparing the text of the first six verse of the poem And as this was the only MS evidence[12]

---

[11] "प्रस्तुत प्रतमा आरमनी छ तक्ती नाश पामी होवाथी तथा बचेली तक्तीमाथी चेटलीक दुर्वाच्य नीवडवाथी वसतविलासनी बीजी हाथप्रत में पूनाना सरकारी सग्रहमाथी मेळवी हती" —*Pracina Gurjara Kavya* Introduction p 13

[12] Mr Manilal B VYAS supplied DHRUVA with a few own verses of the *Vasanta Vilasa* evidently after the publication of the *Haji Mahammad Smaraka Grantha* as there is no mention of this fact in that Volume However the text prepared in *Pracina Gurjara Kavya* after the acquisition of these verses hardly differs from the earlier text of the *Haji Mahammad*

before him he might be expected to have reproduced these six verses faithfully from it But the fact appears otherwise the first six verses of the B MS and the corresponding verses from DHRUVA s text differ at several places and at times even materially as will be seen from the following citations

The first six verses of the B MS	Corresponding verses in DHRUVA s text supposed to be based entirely on the B MS
पहिलउ सरसति अरचिसु रचिसु वसतविलास । वीणि धरइ करि डाहणि वाहणि हासलु यासु ॥ १ ॥	पहिलू सरसति अरचीसू (रचीसू वसन्तविलास), वीण धरइ करि दाहिण, वाहण हसलु जास १
पहुतीय शिवरति समरति हव इतु तणीय वसन । दह दिसि पसरइ परिमल निरमल थ्या दिसि अत ॥ २ ॥	पहु तीय तिउणी हिव रति वरति, पहुती वसन्त दह दिसि पसरइ परिमल निरमल थ्या नभ अन्त २
बहिनूए गेउ हिमवंति वसति लिउ अवतार । अलि मकरदिहि मुरिया कहुरिया सवि सहिकार ॥ ३ ॥	सीत गिऊ हिमवन्ति, वसन्ति लिउ अवतार अलि मकरन्दि मुरिआ, कहुरिआ सवि सहकार ३

Volume The first six verses in *Pracina Gurjara Kavya* agree completely with the corresponding verses of the *Haji Maham mad Volume* which was edited before Mr Manilal VYAS s fragmentary specimen was available Hence our surmise that DHRUVA made little use of the fragmentary material

The first six verses of the B MS	Corresponding verses in DHRUVA s text supposed to be based entirely on the B MS
वसत तणा गुण गहिगह्या	मयण तणा गुण गहगह्या,
महिमह्या सवि सहिकार ।	महमया महु महकार
त्रिभुवनि जयजयकार	त्रिभुवनि जयजयकार
पत्तारब करइ अपार ॥ ४ ॥	पुकारइ पिक अपारि ४
पद्मिनीपरिमल वहिकइ	पद्मिनीपरिमल बहिकइ,
लहिरइ मलइ समीर ।	लहिकइ मलयसमीर
मयण जिहा परिपथीअ	मयण जिहा परिपन्थी,
पथीय धाइ अधीर ॥ ५ ॥	पन्थी धाइ अधीर ५
मानिनीजनमनक्षोभन	मानिनीजनमनशोभन
शोभन वाउला वाइ ।	शोभन वाउला वाइ
निधुवनकेलिरु पामीअ	निधुवनकेलि पामी
कामीअ अगि सोहाइ ॥ ६ ॥	कामी अङ्गि सुहाइ ६

A glance at the above immediately brings out the diverg ence between DHRUVA s text and the text in the B MS In the words printed dark DHRUVA has completely discarded the original text and substituted imaginary readings At other places also he has taken liberty with the phonetic structure of the words without any valid reason to justify the alteration As the text of the first six verses is the same in the *Haji Mahammad Volume* and the *Pracina Gurjara Kavya* the latter of which was published after DHRUVA s acquisition of scattered verses of the *V V* from the late M B VYAS it cannot be contended that he based his emendations on the authority of these verses

It is however not difficult to guess what prompted DHRUVA to make these emendations. At times he must have altered the MS readings, because he could not explain them in a satisfactory manner. For instance in the second verse he has been puzzled by the word शिवरति, as Śivaratri always comes about three weeks after वसतपचमी. But in the phagu[13] poem spring is said to commence from the beginning of the month of Phalguna that is immediately after शिवरात्रि. This escaped DHRUVA's notice and led him to emend the reading. In the third verse he failed to see that हिमवति could mean 'winter' besides having its usual meaning 'the Himalayas' so he substituted सीत for the original बहिनूए. In the fourth verse he has altered सवि सहकार (all the mango trees) to महु महकार (fragrant *Mahura* trees). This is an entirely unnecessary emendation which mars the beauty of the description. Similarly in the MS reading पकारव करइ DHRUVA failed to notice that पका is a scribal error for पिका and consequently substituted पुकारइ पिक instead. Thus he has discarded the original text wherever he found it difficult of explanation and has adopted readings which, unsupported as they are by any MS evidence have little to commend them save their facile and transparent character. This has marred the beauty of several passages, and affected the subtle delicacy of the rhythm. The sweet harmony of परिपयीअ पयीय and पामीअ कामीय altogether disappears in his emendations परिपथी पथी and पामा कामी. The profuse use of the pleonastic and expletive अ and य at the end of the odd quarters gives a sweet lilt to the poem. DHRUVA has done away with these expletives car

13 As a matter of fact the word फगु is itself an evolute of फाल्गुन.

ing little in so doing for Old Gujarati phonology Consequently the peculiar rhyme scheme of the poem with its internal rhyme chain in which the last foot of the first quarter rhymes with the first foot of the second quarter has suffered considerably

It is not possible to argue that these emendations were necessitated by the fact that there was only a single MS for them and that too was full of errors for these emendations are by no means confined to the first six verses They abound even in the body of the poem They leave no doubt therefore that DHRUVA modified the readings even against the combined evidence of both of his MSS [1]

A few verses of the scroll have been preserved with the facsimiles of the illustrations given by DHRUVA in *Pracina Gurjara Kavya* and by Mr N C MEHTA in his *Studies in Indian Painting* Let us compare verses from the scroll and the corresponding verses from the B MS with those in DHRUVA s text and see to what extent he has modified the original readings

Text in the scroll as given below the illustrations	Corresponding text in the B MS	DHRUVA s text
	(1)	
[14]दिसु कपूरची वासरे वासि चली सर एउ ।	[15]देसु कपूरची वासिरे वासि चली रसु एउ ।	[16]दिसु कपूरची वासिरे, वासि रे सर एउ,

[14] Verse below the illustration facing p 19 of *Pracina Gurjara Kavya* edited by DHRUVA Also cf Plate 7 facing p 26 of *Studies in Indian Painting* N C. MEHTA

[15] B MS (No 88 of A 1883 84 in Bhandarkar Institute Catalogue) folio 5b ll 5 6

[16] *Pracina Gurjara Kavya* p 19 *Haji Mahammad Smaraka Grantha* p 201

Text in the scroll as given below the illustrations	Corresponding text in the B MS	DHRUVA's text
सोवनचाच निरुपम रुपम पाखुडा बेउ ॥ ४९	सोव्रनचाच निरुपम रूपम पाखुडी बेउ ॥ ४९	सावनचाच निरूपम रूपम पाखुडी बेउ ४९
	(ii)	
[17]हरिण हरावइ जोतीअ मोतीअना शरि जाल । रगि निरुपम अधर रे अधर निशा परवाल ॥६२	[18]हिरण हरावइ जोतीय मोतीयना शरि जाल । अंगि निरुपम अधर रे अधर निस्या परिवाल ॥६२	[19]हरिण हरावइ जोती, मोतीना शिर जाल रङ्गि निरुपम अधर जि, अधर जिस्या परवाल ६२
	(iii)	
सीमत सींदूरिहिं पूरीउ पूराउ मोतीअ चग । रापडी जडीअ कि माणिकि जाणिकि फणिमणि चग ॥ ६०	सीस सीदूरिहिं पूरीउ पूरीयु मोतीअ चगु । रापडी जडीअ कि माणिकि जाणिकि फणिमणि चगु ॥ ५१	सीमन्त सींदुरि पुरिउ, पूरिउ मोती सुरङ्ग रासडी जडी माणिकि जाणिकि फणिमणि चङ्गु ५९
	(iv)	
शकुन विचारी सभाविआ आविआ तींह वालभ । निशि भरि निज प्रीय निरपीय हरपीअ दिइ परिरंभ ॥५०	शकुन विचारि सभावीया आवीया तीह वाल्भ । निश भरि निज प्रीअ निरपीअ हरपीअ दिइ परिरम ॥५०	शकुन विचारि सभाविआ आविआ तिहा वालम्भ निशि भरि निन प्रिय निरखी हरखा दिइ परिरम्भ ५०

[17] The verse given below the illustration facing p 21 in *Pracina Gurjara Kavya*. Verses 60 and 62 are reproduced in Plate 6 facing p 17 of the *Studies in Indian Painting* and verses 49 and 50 are reproduced in Plate 7 facing p 26 of the same work.

[18] B MS folio 6b ll 10 11

[19] *Pracina Gurjara Kavya* p 21 *Haji Mahammad Memorial Volume* p 204

In (i) DHRUVA has changed वासि वली to वासिरे, apparently to rhyme it with the foregoing वासि रे of the first quarter The meaning naturally suffers as the expletive रे does not bring out the meaning of वली (once again) For a similar reason he has altered in (ii) अधर रे to अधर जि, though जि, (Sk एव, Ap जि) as a particle of emphasis is entirely out of place here Perhaps he considers जि as an expletive just like the Modern Gujarati *padapuraka* जी But जि has never been used as an expletive anywhere in the *Vasanta Vilasa* Next in (iii) he has changed घुरिउ to घुरिउ and चग to सुरङ्ग At both the places the emendation is unnecessary as the original readings yield a perfectly satisfactory meaning In (ii) he has also changed जोताअ and मोतीअना to जोती and मोताना, thereby affecting the phonetic form of the words At places he has also tampered with the morphological form of the words For instance in (iii) he has changed the instrumental singular inflection सींदूरिहि and the passive or connective participle जडीअ, to सींदूरि and जडी, which are both comparatively later forms In all such cases the metrical form too has suffered as these changes reduce the Mora quantity (*matramana*) of the verse and mar the sweetness of the rhythm

This brief examination is sufficient to show how unwarranted DHRUVA's textual emendations are how the phonological and morphological structure of the language suffers by all these emendations and how therefore his text fails to be an authentic text representing faithfully the contemporary form of the OWR language which is of paramount importance in such an old poem as *Vasanta Vilasa*

An authentic edition of the *Vasanta Vilasa*[20] was therefore

[20] Mr Sarabhai NAWAB'S article containing the text and notes

a *desideratum*, and to this end the present editor bent his energies and tried to collect the available MSS of the poem The illustrated scroll was of course not available for it has been taken out of India and at present lies with the Freer Gallery of Art Washington U S A. But two other MSS were found in the collection of the Bhandarkar Oriental Institute Poona One of these MSS as we have seen above was utilized by DHRUVA The other MS is important inasmuch as it has not been utilized so far for purposes of collation A third MS also entitled *Vasanta Vilasa* was found in the MS collection of the Bhandarkar Institute It is a phagu poem composed by one Soni Ram and its chief interest lies in the opportunity which it offers of a comparison with our *V V*

3 Manuscripts used for the Present Edition

We shall now describe the MSS of the *Vasanta Vilasa* starting with the MS on which the present text is mainly based

Of the two MSS of *V V* (i e *Vasanta Vilasa*) available to me one which I have named the B MS was already seen and utilised by DHRUVA but the other one which we shall call the A MS has not been examined by any Gujarati scholar so far It gives an almost perfect text and the text of the present edition is principally based upon it It is in the form of a pothi [21] and consists of 7 folios each 9½ long

---

on *V V* published in Sree Jaina Satyaprakasa Magha V.S. 1993 is a mere reprint of DHRUVA s text and notes and therefore hardly deserves in the present connection anything more than this bare reference

[21] It bears the No 357 of 1895 98 in the Catalogue of the Bhandarkar Institute Poona

and 3¼ broad In every folio there are 12 to 14 lines[22] and each line contains 42 to 49 letter The number of letters per line in the Sanskrit verses is less owing to the frequency of compound letters in Sanskrit

Six letter spaces have been left blank in lines 6 to 8 and in some pages upto the 9th line so as to form a square *suas tika* There is a round hole in every square On both sides of the writing there is a double line marking a margin slightly less than ¾ broad The script is Jaina Devanagari with its usual *padimatra* (inverted or side *matra*) It is in a well preserved condition its paper is thicker and better than that of the B MS It is very clear and almost free from any linguistic or scribal errors Corrections in this MS are comparatively few

In correcting a wrong letter the headline of the letter is deleted and the correct letter is written in small hand generally just above the deleted letter but sometimes below it if there is no space above If there are many letters to be corrected a dotted line is drawn round the deleted portion There are hardly any marginal corrections or additions In this MS the OWR verse precedes the corresponding Sanskrit or Prakrit verse and the serial number of the verse is written once only[23] after the Sanskrit or Prakrit verse The serial number of the verse is coloured red to make it more prominent

---

[22] There are 14 lines on 5 folio sides, 13 ll on 5 other sides 15 ll on 2 sides and 16 ll on one side The last side (7b) on which the work completes contains 7 ll only

[23] In the first two stanzas the serial number is given twice —once after the OWR verse and again after the Sk or Pr verse Of course the serial number is the same for both the OWR and the corresponding Sk or Pk verses.

The general correctness of the MS is matched by the beauty of its calligraphy The *mangalacarana* of the MS is ए ६० ॥ नमो गणेशाय ॥ and the colophon reads इति श्री वसतविलास फागु समाप्त ॥ छ ॥ This MS gives no clue either to the authorship or to the date of composition or even to the date of copying Yet this MS is likely to have been copied between V S 1600 and V S 1650 A facsimile of the first page of this MS is given in this edition

The other MS—the B MS[24]—consists of 8 folios Each folio is about 9¾ long and 3¾ broad There are 11 lines on every page and about 46 to 48 letters in every line[25] The poem concludes on folio 8a which has only 8 lines Like the A MS here too on every page some space is left blank in the middle from the fourth line to the eighth forming a *suastika*[26] On each side of the writing there are two vertical double lines leaving a margin of ¾

The script is Jaina Devanagari with its characteristic *padi matra* This MS is very old and worm eaten its edge have crumbled away and insects have bored holes in the middle though the writing does not appear to have suffered much on that account. There are too many scribal errors in this MS and in innumerable places the language is incorrect All this rendered the MS unreliable for basing the text of

---

[24] It bears No 88 of A 1883 84 in the Catalogue of the Bhandarkar Oriental Institute Poona

[25] Some lines consist of only 43 letters while some others have as many as 53 On an average however there are 46 to 48 letters in each line

[26] 2 letter spaces in the fourth line 4 in the fifth line 6 in the sixth line 4 in the seventh and 2 in the eighth line are left blank thus forming a *swastika* which is a general characteristic of the Jaina manuscripts

this edition upon it though it has been fully utilized for comparison and its variant readings have been incorporated here by way of foot notes The MS however appears to be as old as or perhaps older than the A MS though its language does not betray an earlier stage of language in comparison to that preserved in the latter MS

The method of correction in the B MS will now be briefly outlined When only separate letters are corrected the head line is deleted with a couple of fine vertical lines and the correct letter is written above At some places the head line of the wrong letter is not marked at all

When additions are to be made in a line two addition marks ✕ (*Kakapada*) are made one above and the other below the place of the letter or word to be added and the addition is made in the upper margin if the place of the letter or word is somewhere higher up on the page, between two crosses and the number of the line from above is written along side Similarly if a word is to be added somewhere in the last few lines it is added in the lower margin between crosses and the number of the line counting from below is indicated there For instance, in the upper margin of folio 7b × तालीय × ३ is written which indicates that in the third line from above the word is to be added at the place indicated by the addition mark In the lower margin of the same page is written फि ‸ १ which means that फि has to be added in the first line from the bottom

The calligraphy of the MS is good though at times it makes hardly any distinction between म and स, and च and व

In this MS the OWR verse is given first and bears the serial number then follows the corresponding Sanskrit or Prakrit verse bearing the same number as the preceding OWR verse.

This MS begins with ए ई ०। उँ नमो विघ्नवल्लीकुठाराय ॥ श्री गुणेशाय नम ॥ and gives as the colophon इतिश्री वसतविलास समाप्त ॥ ॥ श्री ॥ छ ॥ The colophon does not give either the author's name or the date of composition As indicated above it was this MS which DHRUVA used for the first six stanzas of his text As this MS is full of scribal and linguistic errors and its language does not appear to be older than that of the A MS I have accepted the A MS as my principal MS for the preparation of the text All the readings of the B MS have however been given in the foot notes A facsimile of the first page of this MS too is given in this edition

The third MS also entitled *Vasanta Vilasa* is a different work altogether It is an OWR phagu composed by one Soni Ram[27] The poem is undated though its linguistic form points to V S 1700 *circa* as the probable date of its composition As a comparison of this phagu with the *Vasanta Vilasa* should be interesting its text has been reproduced in Appendix III

4 The Present Edition Text and Notes

The present edition is prepared from the MS material described above. I have been throughout faithful to the original text of the A MS Only in a couple of places (in verses 42 and 62), where the text of the A MS appeared to be positively defective and failed to yield any meaning there was no alternative but to accept the corresponding readings of the B MS Otherwise I have not deviated from the original text of the A MS at all Even the redundant

---

27 It bears No 1546 of 1891 95 in the Catalogue of the Bhandarkar Institute

anusvāras have been retained in the present text so that the contemporary phonology and orthography may be represented faithfully The present edition can thus claim to have preserved the contemporary form of the OWR language The B MS has been useful only as recording several interesting variants The present text thus is not eclectic, it is re constructed principally from one MS, which is much more reliable than the other one and has also preserved an equally old form of the OWR

I have also collected the variants in DHRUVA's text in Appendix I so that students of Old Gujarātī can have an idea of the text of the scroll on which DHRUVA's text was based

Vasanta Vilasa is an Old Gujaratī poem and therefore any edition of it, if at all it is to be widely useful must be accompanied by sufficient explanatory and philological notes, which elucidate the text and introduce the student into the philological intricacies of Old Gujarātī Aware of this necessity, DHRUVA did indeed append notes to his first edition of *V V* but they are scrappy and inadequate, and in a few places his derivations are incorrect (cf verses 25, 48 69 83) Sometimes his interpretations of words into which he is betrayed by false analogy with modern Gujaratī words are hardly acceptable e g तोरी verse 39, तापडी, 46; कागलउ कुरलतउ, 47, जि तमाहि, 56 घ्ला, 83 Wherever necessary, I have pointed out in the present notes instances of his unsatisfactory interpretations along with his own text

The aim of the notes in the present edition is rather ambitious—to supplement, and where necessary, supplant DHRUVA's notes by means of thorough philological and

critical annotations Every important word has been dealt with—etymologically morphologically critically as required All important verses are translated freely or literally —and this with a view to make the edition as useful as possible to University students In order to facilitate ready reference a morphological index (Index A) and an index of important derivations (Index B) are appended to the present text

5 The Author

None of the MSS of the *Vasanta Vilasa* furnishes any clue whatsoever regarding its authorship Left as we are then only with the text of the poem we can only draw inferential conclusions from the nature of its contents D B K H DHRUVA infers that the author must have been a Brahmanical (i e a non Jaina) writer who delights in the joys of life DHRUVA describes him thus

"आ शृङ्गारी काव्यनो कर्ता अधारपछेडो ओढी अगोचर रह्यो छे, तेथी तेनी जातभात विशे कल्पना करवी जोखमभरेली छे, तथापि वसतविलासमां कडीए कडीए जे जीवननो उल्हास ऊभराईं जाय छे ते उपरथी अटकळ थाय छे, के ते कवि ससारथी कटाळेलो विरागी नहि, पण विश्वना वैभवमा परिपूर्ण रस लेनारो रागी पुरुष हशे वसतना वर्णननू काव्य होवा छता तेने एणे फागु सज्ञा आपी नथी, त्यमवळी समग्र काव्यमा कोइ पण स्थळे जैन धर्मनो सुवास स्फुरतो जोवामा आवतो नथी, तेथी ए जैनेतर एटले वैदिक कवि होय'

—*Pracina Gurjara Kavya* Introduction pp 14 15

Mr N C MEHTA commenting on the pictures of the *Vasanta Vilasa* says The pictures of *Vasanta Vilasa* have nothing to do with Jainism or any distinctive traditions of Jaina aesthetics In fact the dramatis personae of the poem are all Hindus, as is evident from the marks (i e

Vaishnavite tilak) on their forehead [28] About the author he remarks It appears that Acarya Ratnagara was merely the copyist and not the author of this lyrical poem It is possible however that he furnished the illustrations [29]

Now the fact that Acarya Ratnagara a Jaina writer who copied the illustrated MS found it necessary to portray the dramatis personae of his pictures as Vaiṣṇavas is very significant and suggests that Ratnagara was aware of the Brahmanical (i e non Jaina) authorship of the poem

Latterly however this question appears to have aroused renewed interest among the students of the poem and attempts have been made to ascertain the identity of the author on what is believed to be a probative evidence Mr Sarabhai NAWAB has in an article in the *Forbes Gujarati Quarterly* [30] put forward the view that Acarya Ratnagara, the copyist of the illustrated scroll was himself the author of the poem Mr MUNSHI on the other hand holds the view [31] that *Vasanta Vilasa* was composed by a Jaina Sadhu Nataraṣi by name who has written another phagu poem in V S 1495 This Nataraṣi was a disciple of Kirtimeru

Let us first examine Mr NAWAB's view that the author of the *Vasanta Vilasa* was a Jaina He is unable to advance any positive arguments in favour of his hypothesis but tries to disprove the evidence DHRUVA has marshalled in

[28] *Studies in Indian Painting* N C MEHTA 1926 p 21
[29] *Ibid* p 16
[30] *Forbes Gujarati Quarterly* Vol I, No 4 Jan March 1937 *Vide* Mr NAWAB's article on *Vasanta Vilasa*
[31] *Forbes Gujarati Quarterly* Vol I No 4 *Vide* Mr K M MUNSHI's article on नरसिंहयुगना कविओ

favour of the Brahmanical authorship of the poem Mr NAWAB s arguments are

(1) There are several erotic works in Jaina literature also like the *Ḍholamaravanni Katha* and *Madhavanala Kamakundala Copai* of Kuśalalabha and the *Pancaśika* of Bilhaṇa It is therefore unsafe to consider the author of the *Vasanta Vilasa* to be Brahmanical (non Jaina) merely on the basis of the erotic nature of the work

(2) While it is true that the poet has not given to the *Vasanta Vilasa* the name phagu which is the usual epithet of the Jaina spring poems this fact alone is not enough to prove that the author was of Brahmanical persuasion

(3) Just as there is nothing in the atmosphere of the poem to suggest that the author was a Jaina so there is no internal evidence in favour of its Brahmanical authorship either

(4) The Jaina sadhu Ratnamandiragaṇi has quoted the 78th verse of the *Vasanta Vilasa* and acknowledged it as वसन्तविलासेऽपि, which indicates that the author of the latter also must be a Jaina

(5) The script of the poem is Jaina Devanagari which also supports the hypothesis of Jaina authorship and indicates the popularity of the poem among the Jainas

(6) The colophon of the illustrated scroll gives the date of copying in the following terms "सवत् १५०८ वर्षे महामाङ्गल्य भाद्रपद शुदि ५ गुरौ" Among the Jainas भाद्रपद शुदि पचमी is even today known as महामाङ्गल्यपञ्चमी

From all this Mr NAWAB concludes that the writer of *Vasanta Vilasa* was a Jaina. He goes even further and

infers that Acarya Ratnagara was the author of this poem [32]

Now let us examine *seriatim* these arguments which are *prima facie* plausible enough

(1) It appears that Mr NAWAB has misunderstood DHRUVA s argument DHRUVA only says that this poem breathes an atmosphere of the love of this world which suggests that its author must have been some one with a sense of intense delight in the enjoyment of the good things of life here This is only a general description of the mood of the author and not an argument in support of the Brahmanical authorship of the work At best this argument is inconclusive

(2) DHRUVA certainly made capital of the fact that in neither of the two MSS available to him was the poem given the title *phagu* and concluded that the absence of the title *phagu* which he considered to be the exclusive denomination of the Jaina spring poems, showed that *V V* was a non Jaina composition

For us however the question in so far as it turns upon the non mention of the poem as a *phagu* is set at rest by the evidence of our MS A The colophon in this MS describes the poem as a *phagu* But this can hardly decide the Jaina or non Jaina character of its author For the phagu was a popular form of poetry which was availed of

---

[32] *Vide Forbes Gujarati Quarterly* Vol I No 4 Sarabhai NAWAB s article on *Vasanta Vilasa* He says there on p 446

आ बधां उपलब्ध साधनो उपरथी मारी मान्यता एवी छे के आ काव्यना लेखक आचार्य रत्नागर पातज आ काव्यना बनावनार होवा ज इए

As we have seen above this view is refuted by scholars like Mr N C MEHTA

both by Jaina and non Jaina poets for their own purposes The important element in the argument however is—and this takes us to the next point—

(3) The non Jaina atmosphere of the poem It is entirely free from any trace of Jaina influence Unlike the *Vemmatl aphagu* of Raja ekhara Suri and the *Siri Thulibhaddaphagu* and other Jaina phagus the *Vasanta Vilasa* does not describe any Jaina *tirthankaras* or other great figures in Jaina mythology Even in the *mangala carana* there is no reference to the Jaina *siddhas* or *arhatas* or *tirthankaras* on the contrary the poet pays homage to the Brahmanical deities like Sarasvati and Ganapati (according to the *mangalacarana* of both the A and the B MSS) This is a strong proof of the Brahmanical authorship of the poem

Moreover in the Sanskrit verses of the *Vasanta Vilasa* the author has quoted freely from the *Naisadhiyacarita* *Sisupalavadha* *Kumarasambhava* *Sakuntala* and the *Amarusataka* (*Vide* Appendix II)—all of them Brahmanical works while there is not a single reference to any Jaina work This emphatically suggests that the author had little contact with Jainism and was not familiar with Jaina works.[33]

(4) The quotation of Ratnamandiragani says nothing about the author The argument that the *Vasanta Vilasa* should have been composed by a Jaina merely because it

[33] There are poems in Jaina literature corresponding to the मघदूत, the कुमारसंभव the नैषधीयचरित and other Brahmanical works. The author of the *Vasanta Vilasa* would certainly have quoted from these Jaina poems if he was familiar with them as a Jaina scholar ought to be

is quoted by a Jaina writer is fallacious There are several quotations from Brahmanical sources in Jaina works like the *Kavyanuśasana* of Hemacandra and yet no one will dispute the authorship of these Brahmanical works just because they happen to be quoted by a Jaina scholar

(–5) The mere fact that the MSS came from Jaina Bhandaras and that their script is Jaina Devanagari is not enough to justify the conclusion that the author is a Jaina I have with me two MSS of the *Kahnadade Prabandha* which come from Jaina Bhandaras and are written in Jaina Devanagari by Jaina scribes It would certainly be rash to conclude from this fact alone that the *Kahnadade Prabandha* is a Jaina composition

(–6) It may be true that among the Jainas the भाद्रपद शुदि पञ्चमी is known as महामाङ्गल्य पञ्चमी But it should be noted that this reference occurs in the copyist s colophon only and not in the body of the poem Moreover महामाङ्गल्य is an adjunct of भाद्रपद, and among the Brahmin every religious ceremony commences with the *sankalpa* अत्राद्य महामाङ्गल्यफलप्रदे मासोत्तमे मासे etc Hence this reference too is not a distinctively Jaina characteristic

From these arguments it will be clearly seen that if the case for a non Jaina authorship is not strong that for a Jaina authorship is scarcely stronger The balance of probabilities however remains for a non Jaina authorship For it is significant that there is absolutely no trace of Jaina influence either in the *mangalacarana* or in the body of the poem or even in the colophon Had the author been a Jaina poet Ratnamandiragani would most probably have mentioned his name in the quotation in the *Upadesa tarangini* The omission of his name by Ratnamandira gani as the author of the work alluded to either incidental

or deliberate, shows that the author, though a distinguished poet, did not count in the tradition of Jaina poetry

The Jaina scholars have been very scrupulous in mentioning their *gaccha*, *gacchādhirāja* and the *gurupranā lika*, along with the place and date of copying in the works written or copied by them In the oldest MS of the *Kahnadade Prabandha* all these details are given in the colophon

It is certain that Ratnāgara is not the author of this work. The language of the poem belongs definitely to the earlier half of the fifteenth century V S, as will be shown in another section Ācārya Ratnagara,[34] who flourished in 1508 V S, cannot, therefore, be accepted as its author Mr NAWAB has not taken into account the fact that in the old MSS the writer is usually indicated by the use of words like रचित (composed), or गायउ (sung), while the phrase लिखित merely indicates copying Here Ratnāgara is merely the लेखक, the copyist, and not the writer of the poem That explains the absence of his name from the colophons of both the A and the B MSS

We shall now turn to Mr MUNSHI's view that a Jaina sādhu Natarṣi, the author of the *Phāgu* of V S 1495, also

---

[34] One Ratnakara Suri is known to have written *Adinatha Janmabhiṣeka* in V S 1513 (*Vide Jaina Gurjara Kavio* Mohanlal D DESAI Vol I, p 41) The colophon in the scroll states that Ācārya Ratnāgara copied *Vasanta Vilasa* at the request of Candrapal the son of Depāl Ratnakara Suri's *Adinatha Janmabhiṣeka* is included within the *Snātrapuja* of Depāl (V S 1500-1522), which is very suggestive Ratnakara Sūri's own handwriting has been preserved in the MS copy of the poems of Kirtimeru All these facts lead us to conclude that Ācārya Ratnagara and Ratnakara Sūri are very probably identical

composed *Vasanta Vilasa* anonymously This *Phagu* too makes no mention of the author Towards the conclusion of this *Phagu* occurs the following verse which led Mr MUNSHI to think that Natarsi was the author of the poem

पौराणै कीर्तितो देव त्वमेव भुवनाधिप ।
नतर्षि श्रीजगद्वन्द्यो ज्ञानी ध्यानी गुणी कवि ॥

Here the phrase ननाप is a sort of a general description of the hero It means he is respected by the Rsis Evidently नतर्षि here is not a proper noun and therefore it cannot be interpreted as the name of the author as Mr MUNSHI does

We shall now examine the other part of Mr MUNSHI's contention that this *Phagu* and the present *Vasanta Vilasa* have been composed by the same author Mr MUNSHI is led to this conclusion by certain points of resemblance between the *Phagu* of V S 1495 and the *Vasanta Vilasa* The *Phagu* describes the spring sports of Krsna and his consorts Mr MUNSHI has compared as shown below several verses of *Vasanta Vilasa* with similar verses of the *Phagu* in order to bring out the resemblance between the two works

Verses from *Vasanta Vilasa*	Corresponding verses from the *Phagu*
पहिल्उ सरसति अरचिसु	पहिलउ पणमिसु सरसति
रचिसु वसतविलासु । १	सरस ति कवितविलास ।
पथिक्रभयक्रर केतु कि । ३६	पथिय जणमण कपए
कपइ विरहिणिसाधु । ३७	विरहिणी हिइ हिव धूनए ।
विधुर वियोगिनी धूजइ	कूजए सुज पिय अग ।
कूजइ मयणकिशोर । २६	

Verses from Vasanta Vilāsa	Corresponding verses from the Phāgu
दह दिसि पसरइ परिमल	दिसि दिसि पूरि पसारइ
निरमल थ्या दिसि अंत । २	नाइ बहुल सुगंधि ।
केसूयकली अति बांकुडी	कन्दरतुलि अति बांकुडी
आंकुडी मयणचा जाणि ।	आंकुडी मयणची जाणि ।
विरहिणिना इणि कालि न	युवतिचेतन चोरक
घालिअ काढइ ताणि ॥ ३४	कोरकमन्त पराणि ॥

These are the points of resemblance between Vasanta Vilāsa and the Phāgu The resemblance is not very striking and it is risky to postulate a common authorship merely on this data Vasanta Vilasa was a very well known and popular poem in that age Ratnamandiragaṇi has quoted from it Can it not therefore with equal justice be suggested that the author of the *Phagu* of V S 1495 drew copiously on the *Vasanta Vilasa* in composing his poem? Moreover the language of the *Vasanta Vilasa* does not belong to V S 1500 Its philological characteristics point to a date decidedly earlier somewhere between V S 1400 to 1425 as we shall see in the next section

Natarṣi or Nayarṣi besides is a name unknown in the history of Jaina literature One Nayasundara Upādhyāya is known to have flourished in V S 1516 he wrote the *Vidyavilasanarendra Caupai*[85] Another Nagarṣigaṇi is known to have composed *Rāma Sita Rāsa* in 1649[86] But no author of the name Natarṣi or Nayarṣi is known to the Jaina literature of this period Moreover as we have shown above the word Natarṣi which Mr MUNSHI thinks is a

[85] *Vide Jaina Gurjara Kavio* Vol I p 51
[86] *Ibid* p 290

proper noun, and the author's name, is only an adjective qualifying generally the hero of the *Phāgu*

Who, then, is the author of this poem? It is difficult to say anything with certainty about his person, religion, caste, or place of residence Some conjectures of a general character can, however be made on the strength of internal evidence For reasons already stated, it is clear that the author was not a Jaina but probably belonged to one of the Brahmanical sects He must also have been a profound scholar of Sanskrit literature, for his work shows remarkable familiarity with great Brāhmanical epics and dramas like the *Naiṣadhiyacarita* the *Śiśupālavadha*, the *Kumārasambhava*, the *Amaruśataka*, the *Śākuntala* and Prakrit works like *Karpūramañjari* [37] He is very fond of *subhāṣitas* of which a good number is quoted in the poem The author's reputation as a poet of distinction, and the popularity of his phāgu, must have been firmly established by the beginning of the 16th century It is for this reason probably that Ratnamandiragani thought it unnecessary to mention the author's name in the quotation given from the *Vasanta Vilasa* just as we often omit the name of the author when alluding to such great poems like the *Kumāra sambhava* the *Raghuvamśa*, or the *Kiratārjunīya*

The poet has scattered so many Sanskrit *subhāṣitas* in the work As a matter of fact every OWR verse is followed by a corresponding Sanskrit verse, which has, in many cases inspired the Gujarātī verse This is not an occurrence at random, it is a deliberate scheme designed by the author to serve a definite purpose

It is rather surprising that the poet has not mentioned his

[37] *Vide* Appendix. II

name or the date of composition in the concluding portion of the poem Did he leave the work incomplete, the concluding portion having been added by some later poet?[38] It is difficult to answer this question conclusively, particularly because there is little variation in the OWR verses in the two available MSS

The last stanza reads as धनु धनु ते गुणवत्त, वसतविलासु जि गाइ Did the poet intend to suggest his name by the word गुणवत्त?

6 The Date of Composition

What can be the date of composition of this work? Here again the poem itself furnishes no evidence The colophon of DHRUVA's illustrated scroll (copied, V S 1508)[39] and the allusion in *Upadeśataraṅgiṇī* of Ratnamandiragaṇi[40] help us in fixing the lower limit at 1508 V S

---

[38] From the 72nd verse the poem suddenly starts deteriorating In the verses that follow the meaning becomes obscure and the beauty of the music and the charm of the *alamkaras* practically disappear The Sanskrit verses also become scarce after the 72nd verse However it is difficult to establish a dual authorship of the work (considering verses 72 to 84 as composed by a later writer) merely on this data though I consider such a probability to be quite likely

[39] The colophon in DHRUVA's illustrated scroll runs thus

" श्रमन्नृपविक्रमार्कसमयातानसंवत् १५०८ वर्षे महामांगल्य माद्रपद शुदि ५ गुरौ आचार्य रत्नागरेण लिखितोऽयं वसतविलास ।"

—*Prācina Gurjara Kavya* Introduction p 12

[40] *Vide Upadesatarangini* of Ratnamandiragaṇi published in the pothi form by *Yasovijaya Granthamala* Benares in 1911

Upadesatarangini gives the following allusion from the *Vasanta Vilasa*

" जातीचम्पकादय सुवृक्षा विफलत्वेन न विश्वाह्लादका, यत
चम्पक गुणवानपि भ्रमरे निष्फलत्वेन परित्यज्यते । .. .."

वणसइ निछी with Apabhramsa These characteristics indicate that *Vasanta Vilasa* is considerably earlier in date than the *Kahnadade Prabandha*[42] and somewhat prior to the *Mugdhavabodha* also We shall try to establish this view by ample evidence of earlier contemporary and later specimens of OWR which will help us in fixing the age of *Vasanta Vilasa* with a fair degree of certainty Let us first take some verses at random from the *Vasanta Vilasa* itself so as to illustrate its prominent philological characteristics

पहिलउ सरसति अरचिसु रचिसु वसतविलासु ।
वीणु धरइ करि दाहिणि वाहणि हसुलउ जासु ॥ १
नयर निरूपमु ते वनु नीवनु तणउ युवान । १४
कामुकजनमनजीवनु ती वनु नगर सुरग ।
राजु करइ अवभगिहि रंगिहिं राउ अनगु ॥ १६
वनि विरचइ श्रीनदनु चदनु चदचउ मीतु । १८
सकलकला तुय निशाकर दशा कर सयरि सतापु । ४२
वीणि भणउ कि भुनगसु जगसु मदनकृपाण । ५८

These verses do not of course exhaust the important morphological characters Now inflections like अरचिसु रचिसु (future 1st pers sing) and अवभगिहि रंगिहि (instrumental sing) and the dative genitive suffix कर[43], have a suffi

---

[42] In *Vasanta Vilasa* the final compound vowels अइ–अउ are preserved in act while in *Kahnadade Prabandha* the अइ and अउ contract into इ and उ at several places This indicates that the language of the *Vasanta Vilasa* is anterior to that of the *Kahnadade Prabandha* (1512 V S) by at least half a century Similarly the prevalence of चउ, रहइ and हृ (genitive and dative suffixes) points to a date earlier than V S 1500

[43] This कर suffix is found to prevail in the Eastern dialects of the Middle Indo-Aryan It is seldom found in the OWR There are several instances of the use of कर suffix in the

cient bearing on the question of the probable date of the work. The phonology of these stanzas picked up at random reveals that the final उ (evolute of the Ap. उ ending of nom. and acc. sing.) is preserved intact in most cases. Let us examine the following specimens of earlier and later OWR applying these phonological and morphological tests to them so as to find out which of these dated specimens comes very close to the language of the *Vasanta Vilasa*. Then we shall try to assign a date to *Vasanta Vilasa* on the basis of the dated specimen having almost identical philological characteristics.

Let us first examine the following prose specimen from *Aradhana* copied on *tadapatra* and dated V.S. 1330.[44]

ज्ञानाचारि पुस्तकपुस्तिकासपुटसपुटिकाटीपणाक्ष्वलीऊत्तरीठवणीपाटीदोरी प्रभृतिज्ञानोपकरणअवज्ञा, अकालिपठन अतिचार विपरीतकथनु उसूत्रप्ररूपणु अश्रद्धानप्रभृतिकु आलोयहु। दर्शनाचारि देवद्रव्यु भक्षितु उपेक्षितु प्रज्ञाहीनत्तु जिनभुवनआशातना अधोयति देवपूजा गुरुद्रव्यग्रहणु गुरुनिंदा द्रव्यलिंगिएसउ ससर्गु विंबआशातना स्थापनाचार्यआशातना शंका आकांक्षा विचिकित्सा मिथ्यादृष्टिप्रसंसा मिथ्यादृष्टिपरिचउ ए पाच अतिचार आलोयउ।

(आराधना—स. १३३०)

In this passage the prevalence of the final उ of nouns in nominative and accusative singular is striking and inflections like आलोयहु betray the lingering influence of Apabhramsa.

Uktivyaktiprakarana of Damodara edited by MUNI Sree Jinavijayaji e.g. क करे घर = कस्य गृहे का करे पढिअ = कस्य गृहे पठ्यते (p. 27). This कर suffix has contracted into the रो–री–र to the Marwadi. In the opinion of MUNI Sree Jinavijayaji this कर suffix prevailed in the Eastern dialects about the 14th century V.S.

[44] *Gaekwad's Oriental Series* No. XIII—*Pracina Gurjara Kavya Sangraha* p. 86

We shall next examine the following prose passage from *Aticāra*, also copied on *tāḍapatra*, and dated V.S. 1369.[45]

ज्ञानाचारि कालवेला पढिउ गुणिउ विनयहीनु बहुमानहीनु उपधानहीनु गुरुनिन्ह्वु अनेरीकन्हइ पढिउं अनेरउ कहिउ । ... मृषावादि सहसातकारि आलु अभ्याख्यानु दीधउ, रहस्यमन्त्रभेदु कीधइ [कीधउ?], मृषोपदेसु दीधउ, कुडउ लेखु लिखिउ . . . . त्रिविधि त्रिविधि मिच्छा मि दुक्कड ।

(अतिचार – सं. १३६९)

Even in this specimen the final उ of nouns in the nominative and accusative singular persists; its change to अ is still to come.

We shall take the next passage from *Samyaktva Kathānaka* of Taruṇaprabha Sūri, dated V.S. 1411.[46]

समक्त्व गुणरहइ आविर्भावकु श्रीनरवर्म महाराज कथानकु लिखियइ । ईही जि जंबूद्वीप माहि भरतक्षेत्र माहि मगध नामि जनपदु छइ । तिहां विजयवती नामि नगरी, तिहा नरवर्मु नामि राजा, रतिसुंदरी नामि पट्ट महादेवी हूती । हरिदत्तु नामि पुत्तु हूंतउ । मतिसागरादिक अनेकि महामात्य हूता । अनेरइ दिवसि राजेंद्र आगइ सभा माहि धर्मविचार विषइ आलापु नीपनउ । तत्र एकि कहिउ धर्म्मु दाक्षिण्यौदार्यादिकह गुणह करी हुयइ । तथा परोपकारइतउ लोक विरुद्ध त्यागइतउ पुणि धर्मु हुयइ । बीजइ कहिउ वेदोक्तु अग्निहोत्रादिकु धर्मु । त्रीजइ कहिउं कुलक्रमागतु धर्मु ।

(सम्यक्त्व कथानक–स. १४११)

It should be noted that in this passage the final उ of nouns is generally preserved, and that the dative and genitive suffixes रहइ and ह are common.

The same characteristics are also in evidence in the

---

45 *Prācina Gurjara Kāvya Sangraha*, G O S No XIII, pp 91, 92

46 *Prācina Gujarātī Gadyasandarbha*, edited by MUNI Sree Jinavijayaji, p 1

Gautama Rāsa of V S 1412 as will be seen from the following quotation[47] :

देवे समवसरणु तहिं कीजइ ।
जिणि दीठइं मिथ्यामति गीजइं ।
त्रिभुवनगुरु सिंहासणि बइठउ ।
ततखणि मोह दिगंति पयट्ठउ ॥ ९

महगरिण जिम वीरजिणु पेखवि रूप विशाल ।
गहु अचभमु समरए साचउं अह इंद्रियाल ॥ १८
कनण काजु आयास करे ।
मह कटी गोयमु समरीजइ ।
काजु समग्र तत्खणि सीझइं ।
नवनिहि विलसइ तांह घरे ॥ ८४ ॥

(गौतमरास–स १४१२)

The softening of the final nominal उ to अ gradually begins to be met with after V S 1450 A comparison of the following passage from *Śrāvaka Aticāra*,[48] written in V S 1466 with the foregoing *Ārādhanā* and *Aticāra* passages dated V S 1330 and V.S 1369, containing many of the same words and inflections will prove this statement.

तत्र ज्ञानाचारि आठ अतीचार—ज्ञान विरावली, पडिक्कमणसूत्र, उपदेशमाला, कालवेला तथा काजु अणउधरिइ पढिउ, विनयहीन पढिउं, उपधानहीनु पढिउ, बहुमानहीन पढिउ । दर्शनाचारि आठ अतीचार–देव, गुरु, धर्म तणइ विषइ निसङ्कपणउ न कीधउ । तथा एकात निश्चय न कीधउ । मिथ्यात्वी तणी प्रभावना देखी मूढ दृष्टिपणउ कीधउ । देवद्रव्य, गुरुद्रव्य, साधारणद्रव्य भक्षितु

---

[47] Quoted from *Gujarati Language and Literature*, N B DIVATIA Vol II pp 13 14

[48] *Prācina Gujarati Gadyasandarbha* ed. MUNI Sree Jina vijayaji p 60

ऊपेक्षितु । प्रज्ञापराधिइ विणासिउ । विणसनउ ऊधरिउ । हूती शक्ति सारसभाल न कीधी ।

(श्रावकअतिचार–स १४६६)

It will be noted here that the final उ of nouns has developed into अ in many cases This change stands in a marked contrast to the general preservation of final nominal उ in works belonging to the beginning of the fifteenth century or earlier

That this change was not an occasional or accidental occurrence but a change that had come to stay is seen from the evidence of works belonging to the latter half of the 15th century and after Let us for instance take a few sentences from the *Mugdhavabodha Auktika* of Kulamandana Suri[49] dated v s 1450

विवेकिउ मोक्षनइ कारणि खपइ । धर्म्मु सुखनइ कारणि हुइ । वृक्षतउ पांन पडइ । चैत्र्र ग्रामि वसइ । करसणी हल खेडतउ बीज वावइ । धर्म्म करणहार जीव सुख पामइ । सूत्रधारइ कीजतउ प्रासाद लोक देखइ । शिष्य शास्त्र पढतउ हुउ साम्भलउ । ए ग्रंथ सुरिं पढायइ । श्रावकिइं देवु पूजिउ । मेघि वरिसतइ मोर नाचइ । (मुग्धावबोध औक्तिक–स १४५०)

Here the final nominal उ has ceased to be invariably retained and the form of the language tends towards the comparatively later form of OWR characterising works like the *Kahnadade Prabandha*

Next let us take the following passage from *Prthvicandra Caritra* of Manikyasundara Suri[50] dated v s 1478

राजसभा किसी छइ । जीणि राजसभा कुकुमनां छटा दीधी छइ, निविध मुक्ताफलि चतुष्क पूरिया छइ, कपूरतणा शम्ब आलिख्या छइ, कृष्णागर-

[49] *Pracina Gujarati Gadyasandarbha* ed Muni Sree Jinavijayaji pp 172 177

[50] *Pracina Gurjara Kavya Sangraha* G O S Vol XIII p 97

जयाधितणा परिमल महमहई छई, मोतीतणी गिरि झलहलई छई, फूलपगर भरिया छई, षटीप्रमाणपायपीठसंयुक्त पुरुषप्रमाण सुवर्णमय सिंहासन मांडिउं छई। तीणि सिंहासणि राजा बइठा। जिसउ राजा दीसइ छइ, मस्तकि श्वेतातपत्र छइ; पाखइं ढलई चामर पवित्र, वाजइं विचित्र वादित्र; मस्तकि मुगट, कानि कुण्डल, हृदयि हारार्धहार, महाउदार, धनदतणउ अवतार, रूपतणु भण्डार। घणउं किसिउं कहीयइ। जिसउ पृथ्वीलोकतणउ इन्द्र, जिसउ सोलकलासम्पूर्ण चन्द्र, इसउ दीसइ छइ पृथ्वीचन्द्र नरेन्द्र।

(पृथ्वीचन्द्रचरित्र–सं. १४७८).

Obviously this language appears more modern than the language of the *Vasanta Vilāsa.* The nominal ending उ has practically disappeared yielding place to अ. The frequency of this change is remarkable and, along with the general form of the language which is more modern, reveals the tendencies along which the evolution of the language was proceeding

Finally, let us take the last passage from the *Namaskāra Bālāvabodha* of Hemahaṁsagaṇi[51], written in v.s. 1500.

भरतक्षेत्रि पोतनपुर नगर। तिहां सुगुप्त नामिइं व्यवहारीउ श्रावक, तेहनइ श्रीमती नामिइं बेटी धर्मवंति छइ। एकवार कोएक मिथ्यात्वी श्रेष्ठिनउ बेटउ श्रीमतीनउ रूप देखी व्यामोहिउ। परणिवा वांछइ। पिता कन्हलि मगावइ। पिता मिथ्यात्वी भणी दिइ नही। पछइ कपट श्रावक हुई श्रीमतीनउं पाणिग्रहण कीधउं। आपणइ घरि लेई गिउ। तेहनउं कुटुंब सहू मिथ्यात्वी छइ। श्रीमती घरनां सर्व काजकाम करइ, पुण एक मिथ्यात्व किस्यइ न करइ।'

(नमस्कार बालावबोध–सं. १५००)

The language of *Vasanta Vilāsa* is decidedly older than the language of this specimen (dated v.s. 1500), by about a century or so.

---

51 *Prācīna Gujarāti Gadyasandarbha,* ed., Muni Sree Jinavijayaji, p 163.

In this passage from *Namaskara Bālāvabodha* the final nominal उ has disappeared almost completely, and the other philological characteristics also betray a later form of the OWR, preserved in works like the *Kāhnadade Prabandha*

This comparative survey of the linguistic specimens of different periods shows, unmistakably, it is hoped, the place to which *Vasanta Vilāsa* can be assigned among them in point of time The philological characteristics of *V V*, particularly its phonology, indicate that *V V* is older than the *Śravaka Aticāra* of VS 1466 and the *Mugdhāvabodha Auktika* of V.S 1450, and is nearer to *Samyaktva Kathānaka* of VS 1411, and the *Gautama Rasa* of VS 1412 From this philological evidence and from the popularity gained by *Vasanta Vilāsa* in the time of Ratnamandiragaṇi it can be concluded that *Vasanta Vilāsa* was composed somewhere about VS 1400 This conjecture, based on ample linguistic evidence is not likely to be far removed from the truth

Those who consider *Vasanta Vilāsa* as the composition of Ācarya Ratnagara, or the work of the writer of the '*Phāgu*' of VS 1495 have only to compare it with the *Pṛthvī candra Caritra* of VS 1478 and the *Namaskāra Balava bodha* of VS 1500, in order to be convinced that *Vasanta Vilāsa* cannot be so late a composition as that

In the light of all these facts I consider the first quarter of the 15th century (i e VS 1400–1425) to be the probable date of composition of the *Vasanta Vilasa*

7 The Subject Matter

THE PHĀGU FORM ITS CHARACTERISTICS

The word *phāgu* is derived from Sk फाल्गुन > Ap फग्गु > OWR फागु The phagu is so called because it mainly deals with the joys and pleasures of springtime which is at its

best in the month of Phālguna. Cf. Soni Rām's definite mention of फाल्गुन in his *Vasanta Vilāsa*: "घन घन वसतनणी रति घनघन फागुण माम" (verse 50). Also cf. Guṇacandasūri's *Vasanta Phagu*: "अहे फागुण फरीय वीनोरही पुहतउ मास वसत" (verse 1). The popular songs sung at the celebration of the *Holi* festival are called *phāgas*: this name harks back to the term *phagu* and preserves to this day the connection of the *phagu* with the month of *Phalguna*.

As stated above the present *Vasanta Vilāsa* is a *phāgu*. From a study of the several OWR phāgus that are extant we can deduce the following characteristics of the phāgu form. A phāgu usually commences with the description of spring—the splendour of the forest in spring with mango trees blossoming, the *Ketaki* spreading its fragrance, the *Aśoka* richly laden with its new foliage, and the whole region resounding with the sweet notes of the cuckoo and the hum of bees.

Then follows the description of the heroine separated from her beloved husband and pining. The splendour of the season has no joy for her; her heart is sore, for her loved one is away. Then the heroine is described as meeting with good omens like the throbbing of her limbs and the cawing of a crow in the morning which portend an early return of her husband. The husband returns from his long and arduous journey; the lover and the beloved are reunited. And now life puts on a new garb; everything takes on a new aspect. And here the author gets the opportunity, which he seizes and turns to good account, of describing the personal charms of the heroine, the details of the toilet, ornaments and dress, ending it all with the description of the amorous sports of the reunited couple.

The poem concludes with a benedictory verse.

While these are the essential features of the phāgu, phagu poems reveal differences especially in the selection of their characters, which is naturally, guided by the denominational tendencies of the author In non Jaina (or Brāhmanical) phāgus, the theme usually turns upon Kṛṣṇa and his con sorts, Rādhā or Rukmiṇī, or Gopis Occasionally however, e.g , in the *Vasanta Phagu* of Guṇacanda Sūri as also in the poem which is the subject of our study here the hero and the heroine are not taken from mythology or historical tradi tion , they are just plain men and women of the world In the Jaina phagus on the other hand, the description of the spring is not such an important or outstanding feature Mostly, these phāgus describe the piety and ascetic greatness of the Jaina divinities and saints like Nemināthа and Sthulibhadra The only characteristic phagu feature in these Jaina phagus is the elaborate description of the heroine her personal beauty and the details of her toilet and ornaments The description of spring is either entirely absent, or at best, only secondary, which is quite in keeping with the main theme and the general atmosphere The principal aim of these poems is the revelation of the moral grandeur and asceticism of the great Jaina Saints

Let us now consider in detail the contents of an import ant Brahmanical or non Jaina phagu—the *Vasanta Vilasa* of Soni Ram *circa* 17th century which besides serving as an illustration of the Brahmanical phagu will be of interest for purposes of comparison with our *Vasanta Vilasa*

The *Vasanta Vilasa* of Soni Ram commences with a *mangalacarana* The heroine, then, tries to dissuade her husband from undertaking a journey in spring but the latter does not listen to her and leaves forthwith The heroine suffers acutely the pangs of separation Then arrives the

spring in full bloom the mango-trees blossom, the other trees assume a new foliage *Pāṭala*, *Campaka*, *Pārijāta* and the jasmines fill the atmosphere with their sweet fragrance, and the black bees go round humming The advent of spring in all its glory only serves to accentuate the anguish of the forlorn heroine She beseeches the black bees to carry her message to her husband The woman without her lord is compared to a night without the moon a bare lace without pearls a lake without swans and a forest without a cuckoo Life becomes unbearable in the absence of the dear one, particularly when spring is in full swing If only she had the wings of a bird, she would fly instantly to her husband! But, alas she is entirely helpless and miserable Here the poet tells us that the heroine is Rukmiṇī She despises the soothing sandal and spurns the other luxuries of the toilet She thinks of consulting an astrologer, and sends for him. The latter predicts her reunion with her lord ere long Then occur the usual good omens—the cawing of the crow, the throbbing of her limbs and happy dreams of reunion with her lord She now awaits anxiously the return of her husband At the suggestion of a lady friend, she puts on her best ornaments and apparel The husband returns from his sojourn The poet then fastidiously describes the dress and the ornaments of the heroine, her charms, and her amorous sports with her lord The poem concludes with an *āśirvacana* or benedictory stanza praising the pleasures of spring in the month of Phālguna

This poem is perhaps the best specimen of the Brāhmanical phāgus, known so far[52] Entitled *Vasanta Vilāsa*,

[52] Mr K M MUNSHI has given some quotations from a Brahmanical phāgu of unknown authorship belonging to V S. 1495, in an article in the *Forbes Gujarāti Quarterly* Vol. 1,

it has many points of resemblance with its name-sake, our *Vasanta Vilāsa* As it has remained unpublished so far, it is incorporated in this edition by way of an Appendix (Appendix III)

We have discussed so far the characteristics of the Brāhmanical phāgus We shall now, similarly, examine two well known Jaina phāgus—*Siri Thūlibhadda Phāgu* and *Śree Neminātha Phāgu*—and shall see, incidentally, how far they conform to the general scheme of the phāgu poems

In the *Siri Thūlibhadda Phagu*[53] Sthūlibhadra, under instructions from his *guru*, visits the courtezan Kośa once his beloved in order to spend his *cāturmāsa* (a full season) there On hearing that her erstwhile lover has returned Kośa puts on her choicest ornaments, and her loveliest dress and rushes out to meet him Jinapadma Sūri, the author of this phāgu lavishes all his poetic skill on the descriptions of her toilet and ornaments, and thus succeeds in investing the poem with the characteristic 'phāgu' touch Kośa meets Sthūlibhadra and tries to tempt him with her charms, she even reminds him of their past great love But Sthūlibhadra

---

No 4 Jan Mar, 1937 Mr MUNSHI believes that some Nataṛṣi was its author That this is unlikely has been shown above

In this *Phagu* first the description of Sorath (Kāṭhiāwār) is given followed by a description of the majesty of Śree Kṛṣṇa. Kṛṣṇa is described as going to a forest with his consort The beauty of the forest forms the next topic. Then the poet gives the details of the toilet and dress of Kṛṣṇa s consorts and describes the beauty of their form. Kṛṣṇa plays on his flute and the Gopis dance around him in a *rasa* Kṛṣṇa then suddenly disappears but the Gopis find him out Finally the various love sports of Gopis and Kṛṣṇa are described. It will be seen that the poem possesses all the characteristic features of a phagu

[53] *Pracina Gurjara Kavya Sangraha* G O S No XIII p 38.

remains unmoved by her charms and blandishments On the contrary, he preaches to her the path of self restraint and peace The poem thus closes with Sthūlibhadra's victory over the powers of Māra

In the *Nemināthа Phāgu* [54] the hero Nemīnātha consents to marry, as a result of pressure from his parents Then follows the description of Rājimati the bride Rājaśekhara Sūri, the author of the phāgu, describes the heroine with masterly skill in the traditional vein Then Neminatha is described proceeding in a marriage procession on a horse, with a beautiful crown on his head, a lovely necklace in his neck, pendants adorning his ears, and dressed in spotless white robes Rājimatī observes him approaching from a latticed window The poet then describes the ornaments and the dress of Rājimatī in minutest detail At this stage Nemīnātha sees the animals which have been herded together in the palace-yard to be slaughtered on this occasion to provide the marriage feast He is moved, he makes up his mind to save these animals from slaughter and sets them free This incident fills his mind with sadness and a sense of the evanescence and futility of worldly existence with all its joys and sorrows He renounces the world to take the holy orders all efforts to dissuade him are of no avail Here also the description of the personal charms of the hero and the heroine is the only principal phāgu characteristic of the poem

The fact that the phāgu, originally and essentially a lyrical form intended to serve a secular, especially erotic purpose, has been variously used even for devotional and ascetic purposes shows how popular it seems to have been

---

[54] *Prācina Gurjara Kavya Sangraha* G O S No XIII, p 83

once. The brevity of the form the necessity of adhering practically to one and the same sentiment and the popularity which the form seems to have enjoyed—all these go a long way to explain the close resemblances in the descriptive portions of these poems. How close the resemblance often is will be seen from the following parallel quotations from different phagus

Vasanta Vilasa	*Vasanta Phagu* of Gunacanda Suri[55]
पुहतीय सिवरति समरती	अहे फागुण फलीय बीजोरडी
हिव रितु तणीय वसत ॥ २	पुहतलु मास वसत ॥ १
पाडलकली अति कूअली	कामिणि कारणि भमरलु
तु अलीयल म धधोलि ।	भमतु माणिम राति ।
तउ गुणवेध ति साचउ	काची कलीय म भोगवी
काचउ महीउ म रोलि ॥ ७२	भोगवी नव २ वीभाति ॥ २

Vasanta Vilasa	*Phagu of* VS 1495
केसूयकली अति वाकुडी	कणयरकुली अति वाकुडी
आकुडी मयणची नाणि ॥ ३४	आकुडी मयणची जाणि ॥
दीसइ ते गयगमणीय	
नमणीय कुचभरभारि ॥ ५१	थणभरि नमती तरुणी ॥ ३०
वीणि भणउं कि भुजगमु	वेणिय वयणि मिषतरि
नगमु मदनकृपाण ॥ ५८	भिंतरी रहिउ सिरि नाग ॥ ३२
मोडइ लस्वउ अग ॥ ७१	मोडइ अग सुरग ॥ ४१

---

[55] Vide the *Vasanta Phagu* of Gunacanda Suri Pothi 114 76 in the MS collection of Kesarabai Jnanabhandara Pāṭaṇ North Gujarat It is a brief Phagu poem consisting of 16 verses only The MS is likely to belong to the seventeenth century VS

Vasanta Vilāsa	*Vasanta Vilāsa* of Soni Rām.
वीणु धरद करि दाहिणि	वीणा रे पुस्तरपाणि ॥ ४
वाहणि हसुलउ जासु ॥ १	वाहणि हसला वेगपुरी ॥ ५
हिव रितु तणीय वसत ॥ २	पहुतउ राइ वसत ॥ १०
अलि मकरंदिहिं मुहरिया	आवल्डा सहु मोरीया
कुहरिया सवि सहकार ॥ ३	मउरी सहु वनराइं ।
वसततणा गुण गहगह्या	वनमपति वन लहलही
महमह्या सवि घनसार ॥ ४	महमहीं पाडलजाइं ॥ १२
सवि मुझ फरकइ जाघडी	आज ते अग फरकइ रे
ता घडी विहु लगइ आजु ।	जइ पणि जांणे रे देह ।
दृप सवे हिव चामिसु	वाम रे लोच(न) फरकीया
पामिसु प्रिय तणउ राजु ॥ ८६	फरकीया अहर त येह ।
	वाह फरकइ रे आसरी
	उरि कचुवइ न माइ ।
	नाभिमंडल फरका करइ
	मिलस्यो मो जादवराइ ॥ ३८
विरहु सहू तहिं भागलउ	तोरण वाइस डोलवइ
कागलउ कुरलतउ पेपि ॥ ४७	करइ अनोपम वात ॥ ४०
हरिण हरावइ जोतीय ॥ ६७	हरपवदनी हरपी मृगनयणी ॥ ४५
वीणि भणउं कि भुजगमु ॥ ५८	अधिरवघ जसी भोयग वेणी ॥ ४५
Vasanta Vilasa	*Siri Thūlibhadda Phāgu*[58]
धूप भरी सिरि केतुकि	चपयकेतकिजाइकुसुम
सेत क्रिया सिंगार ॥ ५३	सिरि घुप भरेइ ॥ १०
वीणि भणउ कि भुजगमु	मयणखग्ग जिम लहलहत
जगमु मदनकृपाण ॥ ५८	जसु वेणीदडो ॥ १२

[58] *Pracina Gurjara Kāvya Sangraha* G O S No XIII, pp 38 41

Vasanta Vilāsa

कुच बि समंक्रकल्प

पणि यसनि [illegible] सन्न ॥ ६५

रगि निरुपम अधर रे

अवर कियां परवाल ॥ ६२

Vasanta Vilāsa

रगि निरुपम अधर रे

अधर किया परवाल ॥ ६२

बाहुलता अति कोमल

कमल मृणाल समान ॥ ६४

[illegible]र वारि निवलि तरग ॥ ६७

Sri Thūlibhadda Phāgu

तुग पयोहर उल्लसइ सिंगारथवका ।

कुसुमबाणि निय अमियकुंभ

किर थापणि मुका ॥ १२

अहरबिंब परवालखंड

वरचपावमी ॥ १६

Sree Neminātha Phāgu.

अधर पवाल तिरेह

कंठु राजलसर रूडउ ॥ ९

सरलतरल भुयवल्लरिय

सिहण पीणघणतुग ।

उदरदेसि लंकाउली य

Although the number of phāgus that have come down to us is not large, yet it is only reasonable to suppose from the popular character of the form that many more must have existed though not available to us so far A noteworthy feature of these OWR phāgu poems is that they draw copiously upon the Sanskrit erotic poetry especially the *Rtu Kāvyas* Many of the OWR verses of the *Vasanta Vilasa* have been based on the well known Sanskrit *subhaṣitas* which are put together in Appendix II We propose to discuss later on how far the present *Vasanta Vilasa* is indebted to these verses

Let us now examine the contents of the *Vasanta Vilāsa* and observe how far it conforms to the general scheme of the phāgu poems as outlined so far

THE CONTENTS OF VASANTA VILĀSA

The structure of the *Vasanta Vilāsa* does not differ from the general scheme of the phāgu outlined above. Commencing with a *mangalācarana* in which the poet pays his humble homage to Sarasvati (verse 1), the poem opens with a description of the advent of spring with its usual paraphernalia (verses 2 7) Then follows the description of the favourite spring sports of lovers (8 15) In a beautiful metaphor the poet compares the forest to a city of the god of love , where Kâma is the King the spring acts as minister, the black bees are the humble subjects the trees are stately mansions and their tender leaves are festive banners In this city of love no one dares disobey the commands of the King Madana (verses 16 21) The cuckoo is then described as coaxing by her sweet notes the offended woman to control her anger and to receive her lover (22 26) The poet next describes how all amort the poor love lorn woman was to

all the splendour of spring which only aggravates her misery by underlining her condition of separation. To her, the *Campaka* buds are like the torches of Madana, and the black-bees hovering round the mango-tree appear like columns of smoke arising from the fire of separation burning fiercely in the hearts of the forlorn lovers like herself. She considers the pointed *Kesuya* bud as Madana's dagger and the *Ketaki* leaves as the blades of Kāma's saw, which tear asunder the hearts of the separated lovers (verses 29-37). The poet, then, describes the sufferings of the separated lady. Ornaments and dress, which were so welcome before, are now an intolerable burden, pleasures have lost all their former appeal and even food is loathsome. She cannot bear the sight of the moon, and even dislikes the hum of the black bees. Her body is wasting away, and her mind is now unsteady. The nights, reminiscent of her past happiness, hang heavily on her (verses 38-45).

Then, she meets with several good omens. Her limbs throb and the crow cries auspiciously on the porch auguring the happy return of her lord (46-49). Soon her husband returns from his travels, and the heroine, separated from him for a long time, now embraces him in an ecstasy of joy, and gives a free vent to all her suppressed emotions. She indulges in various amorous sports and thus compensates herself for the prolonged period of separation. In the company of her lord, her body regains its former bloom, and her mind is filled with exultation (verses 50-52).

The poet now describes the beauty of her dress, toilet, ornaments and personal charms with fastidious care, which is one of the most important characteristics of such phāgus. A delicate *candraka* (a round *kumkum* mark), lovely like the crescent moon, adorns her forehead. Her face has all

the delicacy and the beauty of the lotus Jewelled *kuṇḍalas* or round pendants dangle deliciously from her ears, and a pearl necklace adorns her neck Her voice has the sweet ring of the *pancama* note. The braid of hair resting on her back is irresistible like the sword of Madana Her *simanta* (the parting of the hair) is sprinkled with saffron and the hair is decked with pearls. She wears a charming ruby *rakhadi* or chaplet on her head Her sharp lined nose resembling the *tila* flower her deep red palm like *majeetha* powder or madder her hands slender and delicate like the lotus stalk her breasts round like Kama's pitchers of ambrosia her deep navel and slender girdled waist and her lovely apparel—all these conspire to make up her exquisite charms (verses 53 68) This is followed by the description of the erotic sports of the happily united couple (69 71)

The heroine now affectionately chides her husband by way of clever *samasoktis* (recondite speeches) for his in constancy real or imagined during his period of absence (72 83) The concluding stanza of the poem pronounces the usual benediction for the audience (verse 84) The verses after 71 are rather obscure as we have noted earlier and do not quite fit into the general scheme of the phagu Besides the Sanskrit verses which usually accompany the OWR verses become scarce after the 72nd verse The con clusion also appears to be rather abrupt

Commenting on the form of the poem Mr N C MEHTA observes that the poem was obviously composed on the pattern of the celebrated *Rtu Saṁhara* of Kalidasa [5] This statement cannot be accepted without considerable quali

5 N C. MEHTA *Studies in Indian Painting* 17

fication There is, no doubt much in common between the *Rtu Samhara* and the *Vasanta Vilasa* in point of matter but there is a sharp divergence between the two in the matter of form The *Rtu Samhāra* observes no particular sequence in its descriptions, such as is adopted in *phagus* like the present *Vasanta Vilāsa* or the *Vasanta Vilasa* of Soni Ram And the fact that the author of the *Vasanta Vilasa* who otherwise freely draws upon Sanskrit sources has not drawn a single reference from the *Rtu Samhāra* should be considered quite significant in this connection *Vasanta Vilasa* is therefore, not likely to have been composed on the model of the *Ṛtu Samhara*, it is inspired by the general tradition of the phāgu form prevalent in the OWR literature

THE PRINCIPAL RASA OR SENTIMENT OF THE VASANTA VILĀSA

The *Vasanta Vilasa* is a delightful love-poem Its principal *rasa* is *śrngara* Its *alambana vibhava* (the hero and the heroine whose actions illustrate the principal sentiment) are the separated heroine (*proṣitapatika nāyika*), and her husband who is away on travel The vernal splendour of the forest acts as a stimulant of the principal sentiment (*uddīpana vibhava*) In the beginning the sentiment is *vipralambha śrngara* or the erotic of separation manifested in the actions and moods of the separated heroine After the return of the hero it changes into the *sambhoga śrngara* Both the phases of the erotic—the erotic of separation and the erotic of reunion—are depicted effectively

Vasanta Vilasa is also rich in its charming descriptions The description of the forest in its full vernal glory and of the reunited heroine at the height of her charms compare favourably with similar descriptions in classical Sanskrit

poetry There are traces of Sanskritic influence in these descriptions, though on the whole, they appear to be independent compositions of the poet The diction of the poem has rare delicacy and clarity The poet has borrowed copiously from Sanskrit epics but has shown a distinct taste in leaving out ideas which would bring in undue complexity and thus affect the unity of the poem *Vasanta Vilasa* on the whole shows a much greater influence of the Sanskrit descriptive tradition than the other OWR *phagus* This lends no doubt a classical touch to the poem but at the same time it renders the poem artificial and narrows down its appeal to those only who are familiar with Sanskrit literature It should however be admitted that the poet has not copied the Sanskrit originals slavishly but has selected from them only such elements as would appeal to the contemporary public and would also appropriately fit into the typical phāgu form of the poem This method of selection gives the poem a distinct unity and effect

Indeed Sanskritists will regret the omission here of many beautiful ideas and images of the Sanskrit verses But what it has lost in detail the poem has gained in unity and perspecuity There are undoubtedly, a few obscure verses in *Vasdnta Vilasa* particularly towards the conclusion of the poem though many of them have nothing to do with Sanskrit verses There is besides as shown above, a certain artificiality and effort in the poem due perhaps to the influence of Sanskrit poetry

However *Vasanta Vilāsa* is on the whole, an independent work composed on the phāgu model distinguished by a rare classical flavour and a distinct delicacy of diction It well deserves the reputation and popularity it enjoyed in the OWR literature

The late D.B K H DHRUVA in appreciating the poem, observes :

"वसतविलास चमक चमक थती चादरणीना जेवू काव्य छे .... कविनी वानी अत्यत मधुर अने भावभरी छे उज्ज्वल शब्दालकार अने अर्थालकार तेना माधुर्यनू अने रसनू पोषण करे छे शैली सस्कारी छे. ....आ सुदर काव्यमा नवयौवन स्त्रीपुरुष आलबन छे तेमनी स्थायी रति ऋतुराजना उद्दीपनथी भभुकी ऊठे छे फाल्गुन मासनो विहार एमा वर्णवाय छे, तेथी प्राचीन गूजरातीमा ए 'फागु' एवे नामे ओळखाय छे. मूळे वसन्त ऋतुना शृगारात्मक फागुनो जैन मुनिओए गमे ते ऋतुने स्वीकारी उपशमना बोध परत्वे विनियोग करेलो जोवामा आवे छे "[58]

" वसतविलासनो हृदयराग, एनू माधुर्य, एनू पदलालित्य सर्व वद्द मनोहर छे. ... वसन्तविलासमा कडीए कडीए जीवननो उल्लास ऊभराई जाय छे."[59]

THE ALAMKĀRAS IN THE VASANTA VILĀSA

The author of the *Vasanta Vilāsa* is a perfect master of the art of using apt figures of speech His several references to *Naiṣadhīyacarita, Śisupalavadha, Kumārasambhava Amaruśataka* and *Sakuntala* point to his Sanskritic erudition This perhaps explains his skill in the use of the *alamkāras* His use of the *alamkāras* is natural and happy in contrast to the later Sanskrit poetry, which delights in heaping exceedingly complex *alamkāras*, one upon the other

The author of the *Vasanta Vilāsa* is very fond of using similes (उपमा), metaphors (रूपक) and fancies (उत्प्रेक्षा) At places he has used प्रतीप, सावयवरूपक, व्यतिरेक, ससन्देह, समासोक्ति and अर्थान्तरन्यास *I have indicated in the Notes* the specific *alamkāras* occurring in the different verses

58 *Hāji Mahammad Smāraka Grantha* 1922 pp 187-188

59 *Prācina Gujjara Kāvya* edited by K H DHRUVA Introduction pp. 14 15

The poet has used these *alamkaras* lavishly in describing the forest and the beautiful heroine with her toilet and ornaments However on the whole *Vasanta Vilasa* conforms to the OWR tradition of using *alamkaras* in a simple form and with moderation in comparison to Sanskrit poetical tradition

THE METRICAL FORM OF THE VASANTA VILĀSA

The metrical form of the *Vasanta Vilasa* is also noteworthy DHRUVA s description of the metre is "आनो पद्यबंध मात्रात्मक आवृत्त सधिनो बनेलो छे"[60] He does not proceed to give any further details of the metre As our knowledge of the OWR metrical forms is very limited it is not possible to enter into a detailed analysis of the metrical form of the *Vasanta Vilasa* and to establish its characteristics definitely Besides the peculiar OWR orthography also stands in the way of a correct understanding of these mediaeval metres We shall however try to study the metrical form of the poem as best as we can

The metrical form used in this poem appears to be quite general in the OWR phagus of this period For instance in the *Phagu* of V S 1495[61] described in an earlier section the same metre has been used We have only to compare a few verses from that *Phagu* with similar verses from *Vasanta Vilasa* to be convinced that their metrical form is the same

Phagu of V S 1495	*Vasanta Vilasa*
आविय मास वसतक,	पुहतीय सिवरति समरता
सत करइ उत्साह	हिव रितु तणीय वसत ।

[60] *Haji Mahammad Volume* p 188

[61] *Forbes Gujarati Quarterly* Vol I No 4 Jan Mar 1937 *Vide* Mr MUNSHI s article on 'नरसिंहयुगना कविओ'

मलयानिल मद्दि वायउ,
आयउ कामगिदाह.[62]
उडइ उसरवरि घाटडी,
वाटडी जाईं रमत;
कठि मनोहर किनरी,
...पय पणमत[63]
गोपिय गोप नि क्रीडत,
हींडत वनह मझारि,
मारुतप्रेरित वनभर,
वनभर नमईं मुरारि[64].

दह दिसि पसरइ परिमल
निरमल थ्या दिदि अत ॥ २
मणिमय कुडल कानि रे
वानि हसइ हरीयाल ।
पचमु आलति कठि रे
कठि मुताहलमाल ॥ ५७
सहजि सलील मदालस
आलसीया तींह अग ।
रासु रमइ अवला वनि
लावनिसयरिसु रग ॥ ५४

In the *Phāgu* of V S 1495 this metre is also distinguished by the name 'phāgu' However, as standard classical works on prosody, like the *Chandonuśasana* of Hemacandra do not recognise any such metre as 'phaggu' or 'phāgu', we might hesitate in adopting it to characterise the metre of the *Vasanta Vilāsa* Moreover, all trace of the original MS of the above mentioned *Phāgu* has been lost, and it is not, therefore, possible to ascertain whether the word 'phagu' has been used to denote the metre or the literary form of that name We shall, therefore try, if possible, to denominate the metrical form of the *Vasanta Vilāsa* after such classical prosodial works like the *Chandonusasana* of Hemacandra

As a rule the metrical form of *Vasanta Vilāsa* consists of the recurrence of four *mātrā sandhis* or feet[65] There are 4 quarters in each verse two of them forming one line

---

[62] *Ibid*, p 435 [63] *Ibid* p 436 [64] *Ibid* p 437

[65] Sometimes 5-*mātra* and 3 *matrā* feet, too, are in evidence But generally the 4 *matra* foot appears to be the prevailing foot of the metre

Each quarter, generally, consists of three such *sandhis*. Generally the odd quarters have 13 *mātrās*, and the even quarters have usually 12 and sometimes 11 *mātrās*. In the odd quarters one foot, generally the last one, consists of 5 *mātrās*. The even quarters usually end in a trochee (— ⏑)

The most outstanding feature is the internal rhyme chain (अन्तर्यमक), in which the last foot of the odd quarters rhymes with the first foot of the even quarters, both the feet having the same sounds. In other words, the last three *śrutis* or syllables of the odd quarters, rhyme with the first three *śrutis* of the even quarters. This internal rhyme-chain is not merely an accidental occurrence, found in *Vasanta Vilāsa* only, in the *Phāgu* of V S 1495 also it exists as a regular feature characterising the metre, as will be seen from the citations from that work given above.

This rhyme-chain also suggests that there is only a mild *yati* or *caesura* after the odd quarters, as a strong *yati* would certainly disturb the rhyme scheme. The other characteristic which also contributes to the charming melody of the metre, is the more abundant use of short syllables than is usual in metres of this *mātrā* quantity. It is for this reason that the present metre, despite its *mātrā*-quantity which is the same as that of the Modern Gujarātī दूहा metre, appears to have a melody distinctly different from the latter.

Now, to turn to the nomenclature of the present metre. The name 'phāgu' occurring in a solitary MS, now lost, and unsupported by classical mediæval prosodies, cannot be accepted though one would naturally be inclined to adopt it to distinguish the present metre on the analogy of the *Phāgu* of V S 1495, where the term is used to characterise

the metre of some verses, a few of which have been cited earlier

The present metre, as seen above, is generally made up of 13 *mātrās* in the odd quarters and 12 *mātrās* in the even quarters.[66] Hemacandra gives the name उपदोहक to this metre in his *Chandonuśāsana* He defines उपदोहक as :

समे द्वादश ओजे त्रयोदशोपदोहकः । यथा
"महु वतिण रणि मकओ एक्कु पहारु अमाहु ।
उय दोहयहय चूरिओ, सदणु सारहिजोहु ॥"

A few verses reveal 14 *mātrās* in the odd quarters,[67] the even quarters having the usual complement of 12 *mātrās* This is दोहक according to Hemacandra, who gives the following scheme for its composition :

समे द्वादश ओजे चतुर्दश दोहकः । यथा
"पिअहु पहारिण इक्किणवि, सहि दो हया पडति ।
सनदओ असवारभडु, अन्नु तुरंगु न भति ॥"

It would be interesting to note in this connection that according to the Modern Gujarātī prosody the दूहा metre consists of 24 *mātrās*—13 *mātrās* in odd quarters and 11 in even quarters The Modern Gujarātī दूहा differs from the metre of this poem in having a lesser number of short syllables, and a more pronounced *yati* at the close of odd quarters, than the latter However, of all the Modern Gujaratī metres दूहा comes nearest to the metrical form of *Vasanta Vilāsa*, as they both belong to a common दोहा

[66] Among the first 15 verses, verses 3 5, 6 9 10 11a, 12, 13a 14 have this (i e 13 + 12 = 25 *matras*) mora quantity
[67] See verses *2a 4a 7b*

group, of which the दोहक and the उपदोहक mentioned in the *Chandonuśasana* are the two outstanding varieties

There are a few verses[68] in *Vasanta Vilāsa*, which have 13 *mātrās* in odd quarters and 11 *mātrās* in even quarters (unless, of course, one considers the concluding short syllable of a line as long in which case it will have 13 + 12 *mātrās*, and will therefore come under the उपदोहक variety) In Hemacandra s *Chandonusasana* the कुसुमाकुलमधुकर metre has this *mātrā* quantity It is defined as

समे एकादश ओजे त्रयोदश कुसुमाकुलमधुकरो । यथा

" पत्तउ एहु वसंतउ, कुसुमाउलमहुअरु ।
माणिणि माणु मल्तउ, कुसुमाउहसहयरु ॥ "

It will be noticed that this metre (the कुसुमाकुलमधुकर) is very much similar to the prevailing metre of the *Vasanta Vilasa*, and would be scarcely distinguishable from the latter, if it (कुसुमाकुलमधुकर) had a trochaic ending The addition of one *mātrā* in the penultimate syllable of the कुसुमाकुलमधुकर in order to make it identical with the metre of *V V*, proves that our analysis of the metrical form of *Vasanta Vilāsa*, discussed above (i e, 13 *mātrās* in odd, and 12 *matrās* in the even quarters) is correct कुसुमाकुलमधुकर has the same *matra*-quantity as the Modern Gujarātī दूहा, but the कुसुमाकुलमधुकर, like the दोहक and the उपदोहक is composed of 4 *mātrā sandhis*, while the Modern Gujarātī दूहा[69]

[68] Cf verses 1 2b 8b

[69] According to *Rana Pingala* (Vol I p 75) दूहा is composed as follows —

Odd quarters have 6 + 4 (without a जगण, i e ⏑ – ⏑) + 1 + 2 = 13 *mātrās*

Even quarters have 6 + 4 (the last syllable of the foot being long) + 1 = 11 *mātras*

is composed differently

To sum up *Vasanta Vilasa* is composed in the उपदोहक metre having 13 *matras* in odd and 12 *matras* in the even quarters arranged generally in 4 *matra sandhis* or feet and characterised by an internal rhyme-chain linking up the last foot of the odd quarters with the first foot of the even quarters At times the metre expands into the दोहक metre of 14 + 12 *matras* In terms of Modern Gujarati prosody the metre of *Vasanta Vilasa* is a peculiar type of the दूहा which has 25 or sometimes 26 *matras* is made up of 4 *matra* feet and has an internal rhyme-chain

THE SANSKRIT AND PRAKRIT VERSES IN THE VASANTA VILASA

Every OWR verse in the *Vasanta Vilasa* is as we have seen above followed by a parallel Sanskrit or Prakrit verse The last few OWR verses have no Sanskrit verses accompanying them The Sanskrit verses are usually borrowed from the *Naiṣadhiyacarita Śiśupalavadha Amaruśataka Kumarasambhava Śakuntala* and some contemporary anthologies of *subhaṣitas* It is rather surprising that there is not a single reference from the *Ṛtu Samhara* of Kalidasa the last canto of which is devoted entirely to the description of the spring The only two Prakrit verses of the collection are from *Karpuramanjari*

It has been pointed out above that the author of *Vasanta Vilasa* often takes only the nucleus of the thought elaborately developed in the Sanskrit verse and expresses it neatly and forcefully in OWR In doing so he often leaves out many beautiful shades and nuances of the original Sanskrit verses. Whether is was due to his inability to render the original classical verses perfectly in the OWR or whether

he considered the original to be too complicated and elaborate to appeal to his audience and so tempered them in order to make them more effective, is more than we can say

In several verses only a shade of the original thought is expressed in the OWR while in a few others a mere similarity of the theme serves as the connecting link between the Sanskrit and the OWR verses In some cases the OWR is a free rendering of the Sanskrit original

I have given all the Sanskrit and Prākrit verses in Appendix II Usually every OWR verse is followed by a Sanskrit verse which bears the same serial number[70] and in many cases corresponds more or less closely to the preceding OWR verse in thought

We shall now quote a few OWR verses along with the Sanskrit or Prakrit verses attached to them and shall by comparison define the degree of their correspondence

First we take up those OWR verses which are more or less literal translations from the original Sanskrit

OWR verses	*Corresponding Sanskrit or Prakrit verses*
थमण थिय न पयोहर	माण मुबध देह चल्लहूजणे
मोहु रचउ मग मारि ।	दिट्ठिं तरुणुत्तरं
मान रचउ विस्या कारण	तारुण्णं दियहाईं पंच दह वा
तारुणु दीह विच्यारि ॥ २४	पीणत्थणत्थभण । २४
घूमइ मधुप सकेसर	मालतीमुकुले भाति
केमर मुकुल असख ।	मञ्जु गुञ्जन् मधुमत ।
चालइ रतिपति सूरइ	प्रयाणे पचबाणस्य
पूरइ सुभटि कि शख ॥ २५	शङ्खमापूरयन्निव ॥ २५

70 The method of numbering the Sanskrit verses in the two MSS of V V has been discussed in section 3

OWR verses	*Corresponding Sk verses*
चापला तरुयरनी कली	विचिन्वती पान्थपतङ्गहिंसनै-
नीकली सोवन वानि ।	रपुण्यकर्माण्यलिकज्जलच्छलात् ।
मार मारग उद्दीपक	व्यलोकयच्चम्पककोरकावली
दीपक कलीय समान ॥ ३१	स शम्बरारेर्बलिदीपिका इव ॥ ३१
नमणि करइ न पयोधर	निगदितु विधिनापि न शक्यत
योध र सुरतसग्रामि ।	सुभटता कुचयो कुटिलभ्रुवाम् ।
कचुक त्यजइ सनाहु रे	सुरतसभ्रमत प्रियपीडिता-
नाहु महाभडु पामि ॥ ६६	वपि नतिं न गतौ गलकञ्चुकौ ॥ ६६

In several such cases the OWR verse is a literal or free translation of the corresponding Sanskrit or Prakrit verse

In some OWR verses like the following the poet has been able to express only a part of the original thought

OWR verses	*Corresponding Sk verses*
वसततणा गुण गहगह्या	श्रीमद्वसन्तनृपतुरागविलासभूमि-
महमह्या सवि धनसार ।	र्श्रीतर्विभाति सहकारमहीरुहोऽयम् ।
त्रिभुवनि जयजयकार	तानप्रदायिषु षडङ्घ्रिषु कोकिलेय-
पिका रव करइ अपार ॥ ४	मन्न प्रपञ्चयति कञ्चन पञ्चम यत् ॥४
वउलि विलूला महुअर	रतिपतिप्रहितेव कृतक्रुध
बहुअ रचइ झणकार ।	प्रियतमेषु वधूरनुनायिका ।
मयण रहइ किरि अणुदिण	बकुलपुष्परसासवपेशल-
बदिण करइ कइ वार ॥ ३०	ध्वनिरगानिरगान्मधुपावलि ॥ ३०
उर वरि हारु ते भारु मू	कर्णं यन कृत सखीजनवचो
सयरि सिंगार अगारु ।	नैवादृता बन्धुवाक्
चीतु हरइ नवि चदनु	पादान्ते निपतन्नपि प्रियतम
चद्रु नही मनोहारु ॥ ४०	कर्णोत्पलेनाहत ।
	तेनेन्दुर्दहनायते मलयजो
	लेप स्फुलिङ्गायत

गरूउ मदन महीपति दीपति सहण न जाइ । करइ नवी कइ जुगति रे जगति प्रतापु न जाइ ॥ १९	तव कुसुमशरत्वं शीतरश्मित्वमिन्दो– र्द्वयमिदमयथार्थं दृश्यतेऽस्मद्विधेषु । विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै– स्त्वमपि मदन बाणान् वज्रसारान् करोषि ॥ १९
इम देषीय वनसपइ क्पइ विरहिणि साथु । आसूअ नयण निशा भरइ साभरइ जिम जिम नाथु ॥ ३७	अङ्गानि निर्दहतु नाम वियोगवह्नि सरक्ष्यता प्रियतमो हृदयस्थितो मे । इत्याशया शशिमुखी गलदश्रुनारि– धाराभिरार्द्रमनिशं कुरुते कुचाग्रम् ॥३७

Then there are a few verses in which there is absolutely no relation between the OWR verse and the corresponding Sanskrit or Prākrit verse. We are at a loss to know why the poet cited these Sanskrit verses at all when they had no bearing whatsoever on the corresponding OWR verses Here are a few illustrations in point

OWR verses	*Corresponding Sk verses*
नयर निरूपमु ते वनु जीवनु तणउ युवान । वासभुवनि तहिं विहसइ जलसय अलीअल आण ॥ १४	उपरि निपतिताना स्रस्तधम्मिल्लकाना मुकुलितनयनाना किञ्चिदुन्मीलितानाम् । उपरिसुरतखेदक्लान्तनिद्रागताना– मधरमधु वधूना भाग्यवन्त पिबन्ति ॥१४
नव यौवन अभिराम ति रामति करइ सुरगि । स्वर्गि जिस्या सुर भासुर रासु रमइ वरअगि ॥ १५	स्निग्ध दृष्टिपथ विभूषितवपु कर्णस्य कण्डूयन केशाना च मुहुर्मुहुर्विवरण वार्ता च सख्या सह । नाभेर्दर्शनमग्रतश्च गमन बालस्य चालिङ्गन कुर्यु प्रीतिवशात् स्त्रिय समदना दृष्ट्वा नरं वाञ्छितम् ॥ १५
सखि मुझ फरकइ जाघडी ता घडी बिहु लगइ आजु । दूप सवे हिव वामिसु	किं वाले तव स्तनयोऽयमधरो गात्र च किं ते श्लथ रात्रावद्यविचित्रभोगपटुना दष्टा भुजङ्गेन वै । यद्येव सहसा मृतासि न कथ कालेन दष्टा सती

पामिसु प्रिय तणउं राजु ॥ ४६ जहस्तत्समयेऽप्यनङ्गरभसाद्धाद्देनि मन्यो
मया ॥ ४६

How far these translations or adaptations of Sanskrit or Prakrit originals into OWR affect the poetical value of these verses as well as the poem as a whole we have already discussed earlier in this section

8 The Calligraphy and Orthography of the Mss of the Vasanta Vilasa

The calligraphy of the MSS of *Vasanta Vilasa* is practically the same as in the OWR MSS of the fifteenth and the sixteenth centuries In both the MSS of *Vasanta Vilasa* the script is Jaina Devanagari with its characteristic *padimatra* The *matra* (the symbol for ए, when it is the base vowel of a constant preceding it) is usually inverted—that is written before the letter [1] If there is one *matra* it is written before the letter but if there are two one is marked over the letter in a slanting manner and the other is inverted and written before the letter The facsimiles of the first pages of the two MSS given with the text will illustrate this clearly

As some of the calligraphical peculiarities of these MSS are of especial interest to the student of OWR they have been represented alphabetically on the chart on the next page [2] We shall comment on them one by one

अ is written in the way shown in the chart in the majo

1 This is a peculiar characteristic of the Jaina Devanagari In the Devanagari script of the Brahmanical MSS the *matra* is generally marked above the letter

2 Vide the *Calligraphy Chart* on p. lxiii

Modern Devanagari	Owr Calligraphy	Modern Devanagari	Owr Calligraphy
अ	अ	यू	यू
कु	कु	सु	सु
च	च	ड्ड	ड्ड
छ	छ	हृ	हृ
झ	झ	कृ	कृ
ण	ण	च्छ	च्छ
तु	तु	ञ्ज	ञ्ज
थ	थ	त्क	त्क
दु	दु	त्थ	त्थ
दू	दू	त्वा	त्वा
ध	ध	ट्टं	ट्टं
पू	पू	ट्ठ	ट्ठ
भ	भ	ण्णे	ण्णे
य	य	शृ	शृ
रू	रू		

rity of OWR MSS Even to this day, quite a majority of the Banias of Gujarāt write क्ष in this way in their accounts and correspondence. क alone is the same as in the MDN (Modern Devanagari), while OWR कु and कू are written differently as shown in the chart

OWR च is written as shown in the chart, and is likely to be confused with OWR व Indeed च is distinguished by a slight angle in the arc, while in व the arc is more rounded These distinctions are however not always closely observed OWR छ is peculiar while OWR च्छ is very much similar to MDN छ. A beginner is apt to misread OWR च्छ for MDN छ. OWR झ and ण come very close to the Modern Gujarātī script. They represent the gradual evolution of the present Gujarātī script through several centuries

त alone is the same as in MDN, but तु is written differently as indicated OWR ध is very much like MDN ध As a matter of fact there is little distinction between OWR ध ध and except that the former has a head line which the latter has not OWR डु and डू are written as shown in the chart, though simple ड in OWR script does not differ from MDN OWR भ is often written as shown above but sometimes it is written as in the MDN script.

य does not show any marked variation in OWR but it is often likely to be mistaken for OWR च or व. OWR रू has a distended long-उ mark

Of the sibilants, श alone is often written as in MDN, while ष and स are written as represented in the chart स्र in the B MS is very likely to be taken for सु in many places ह and हृ are written in a peculiar way in OWR and are difficult to decipher immediately

In conjuncts with र as the first member, a mere horizontal dash is used to denote र् and is prefixed to the latter

conjoint OWR ख्य is deceptive, it is often difficult to distinguish it from ख्. OWR ड is written as shown in the chart The *anusvāra* is often marked with a small right hand arc in the A MS as in the case of ं ड is written almost like ड and in the A MS it is likely to be mixed up with plain ड. In ण्ण the doubling of ण is indicated by a horizontal dash crossing the letter in the middle These are only a few of the interesting characteristics of the OWR calligraphy as represented in the *Vasanta Vilāsa* MSS

These MSS have also preserved some of the orthographical peculiarities of the OWR ष is usually the OWR orthographical symbol for ख Often व and ब are interchanged, व in many cases being substituted for ब. In a few cases, य in the OWR script represents ज in actual pronunciation Often, when the same word is to be repeated to give emphasis or suggest frequency of occurrence, only the figure 2 is added after the first member, as in Modern Hindi e g घन २ = घन घन (verse 84)

These, in brief, are some of the calligraphical and orthographical characteristics of the OWR of the fifteenth and the sixteenth centuries as represented in the MSS of the *Vasanta Vilāsa*

9 Phonology

The peculiar OWR orthography stands in the way of a proper comprehension of OWR phonology We shall, however, try to note a few of the characteristics of OWR phonology as illustrated in the MSS of *Vasanta Vilāsa*

VOWELS—OWR has not preserved all the vowels of Sanskrit Short and long अ, इ, उ and ए and ओ exist in OWR, while ऐ, औ and ऋ have been lost The final compound vowels अइ and अउ in pronunciation tend more

towards ऐ and औ, though they have not still developed into full fledged diphthongs (e g विलसइ, विहसइ, चदचउ, रचउ etc.) रि often replaces the *tatsama* ऋ (रिधि, रितु). In the compound vowels mentioned above, the first member often receives a slightly greater emphasis than the next one in pronunciation (e g चंदचउ 18, अनइ 18, रमइ 15, हृदयचइ 11, तणउ 14).[73] In several words particualrly at the end of a *carana*, the final अ is silent—i e. pronounced weakly, being in an unaccented position (e g घनसार, अपार 4, मलयसमीर, अधीर 5, मइयमाल, विशाल 8) As noted earlier, many nouns in the OWR prior to V S 1450, preserve their final उ ending of the nominative and accusative which is a legacy of the Apabhramśa This final nominal उ gradually changed to अ after V S 1450 We have indications of this development in the *Vasanta Vilāsa* also In the *Vasanta Vilāsa*, as in all mediæval Gujarati poetry, the final two syllables of the first *carana* or line always rhyme with those of the second *carana* Now there are several instances in *Vasanta Vilāsa* in which the last उ of a line rhymes with the final अ of the next line (e g अवताह and सहकार 3, मातु and पराण 7, सुरंग and अनगु 16, समान and उपमानु 64) This fact indicates that the final उ of nouns was progressively evolving into अ in the OWR of this period (V S 1400—1450) Similarly there are several instances of the concluding इ of a *carana* rhyming with अ (e g वानि and समान 31, सिगार and भारि 53, भालि and विशाल 55), which shows that the final इ of nouns and adjectives was slowly merging into अ, either through its complete elision and subsequent substitution of अ, or

[73] The figures indicate the numbers of the verses in which the words are used.

through its *prati samprasarana*[74]

Usually the short or long इ or उ is written correctly that is in conformity with its etymology, but sometimes this precision is not observed and these vowels are written short or long indifferently

There are many instances of the *nasalisation* of the vowel in the A MS, they are all preserved intact in the text Generally the final इ of the present 3rd pers sing of verbs is nasalised (e g वहवइ, लहक्इ 5, जाइ 19, कूजइ 26), perhaps on the false analogy of the nasalised इ of the present 3rd pers pl Sometimes we come across even adventitious or spontaneous nasalisation (e g वाइ 6, 13, मूकइ 20)

Sometimes the medial इ of words undergoes *prati samprasārana* (e g लिउ B MS लयउ A MS आइसि A MS आयस B MS, मइलु A MS, मयलु B MS, वइरु, वयरु A MS 43 44) Similarly सिउ clearly appears to be pro nounced as स्यु (18 39) These may be considered as instances of the य-श्रुति or the *y glide*, which is very com mon in the *Vasanta Vilāsa* Usually the अ left over after the elision of the medial simple consonants (स्वरात्परेषा मनादिभूतानामसयुक्ताना 'क ग च-ज-त-द प-य वा प्रायो लुक्' भवति। He viii 1 177)[5] develops the य-श्रुति or the y glide sound (अवर्णो य-श्रुति। He viii 1 180) E g केसूयकली 34, मयणची 34, गयगमणी 51, कलकिय 42, मयरुह 55 At several places the text gives अ where the metrical harmony seems

---

[4] The development of इ and उ into य and व is known as *prati-samprasarana* which is in fact a form of Ablaut

[5] This and other references to *sutras* of Prakrit grammar are taken from the eighth chapter of *Siddha Hemacandra* i e the Prakrit grammar of Hemacandrācārya v s 1192

to require य़, which indicates that अ might, in such cases, be an orthographical symbol for a phonetic य (e.g. आंसूअ 37, पामीय B MS 5, हीअइ 33) Sometimes as in the last instance, the य श्रुति is the result of the contiguous palatal sound Similarly the अ left over after the medial consonantal elision develops a व श्रुति or *u-glide*, if a labial sound like उ just precedes it (e g महुअर 30, तरुअर 17, गरुउ 19, कूअली 72) Of course the व-श्रुति is rarely noted in the script Very rarely a medial ह is elided as in श्या, 2

Vasanta Vilāsa records several diphthongal vowels which later develop into wide ॲ and ऑ sounds (equivalent to the English short 'a' and 'o' in words like 'hat' and 'hot'). It has been argued by the late N B DIVATIA that the wide ॲ and ऑ were derived from अइ and अउ diphthongs through an intermediate stage of अय़् and अव़् sounds, under the influence of Persian phonology after about 1600 A D, when the Modern Indian Languages came in close contact with the Persian language and literature Where these अइ and अउ diphthongs occupy an unaccented position, as at the end of a word, they cannot develop fully wide sounds but stop short at a partially wide sound, which Prof N B DIVATIA calls अर्धविवृत sounds In the case of the अर्धविवृत s the intermediate stage of अय़् and अव़् is absent, and the accentual emphasis is less which accounts for the deficiency in the breadth of the sound

There are numerous instances of such partially wide sounds (अर्धविवृत s in Prof DIVATIA's terminology) in *Vasanta Vilāsa* E g ताकए 21 Modern Gujarātī ताकें), रचउ 24 (M G रच्यो), साभरइ 37 (M G साभरे), पामीयनइ 52 (M G पामीने), दीसइ 53 (M G दीसे), रमइ 54 (M G रमे), छे 82 (M G छे). The last three examples come almost close to their Modern Gujarātī equivalents in pronunciation One is, at times, almost

tempted to consider the final ए in verbal inflections like हाक्ए ताकए, निरोपए लोपए as an othographical symbol for the अर्धविवृत or partially wide sounds

Next we come across many instances of स्वरभक्ति or *anaptyxis* (simplification of a conjunct by the interposition of an adventitious vowel in between) in *Vasanta Vilasa* They are निरमल 2 पराण 7, परधान 17 जुगति 19 This is a pronounced feature of the OWR phonology

CONSONANTS—A majority of the consonants of Sanskrit phonology are preserved in OWR ऋ and ञ have disappeared in OWR as they were lost in the earlier Prākrit Apabhramsa stage OWR has both न and ण, but ण is more generally used than in Modern Gujarati E g मयणु (Sk मदन), अणुदिण (Sk अनुदिन), सहण (Sk सहन), धणुह (Sk धनुष), नयण (Sk नयन), समाण (Sk समान) In Modern Gujarati many of these words are current in their *tatsama* form only

Of the *sibilants* ष is lost in the OWR *tadbhava* words it exists merely as an orthographical symbol for ख (e g निरषीय, हरिषिय, 50 दिषाडि 56) In OWR श is softened into स, though in standard Modern Gujarati श is preferred in the same words (e g वेसु 11 Sk वेश, सिणगारीय 12 M G शणगारी, सरनिकर 32 Sk शरनिकर सिगंहि 40 Sk शृंगार, M G शणगार सेत 53 Sk श्वेत)

Sometimes व and ब are interchanged in OWR— व replacing ब as in बउलसिरी 74 and ब substituting व as in गखु 77 In rare cases य is used for न, though this is likely to be merely an orthographical symbol Sometimes ल stands for र in OWR as in सुकुमाल 20 and चलण 78 The Modern Gujarati ळ is found nowhere in OWR

ह has two phonetic values कण्ठ्य or the strong and अंतस्थ

or the weak *aspirate* In *tatsama* words the aspirate is usually strong (कण्ठ्य) E g विरहि, विहसइ, मनोहार etc In *tad bhava* words in initial and accented positions having a long base vowel the aspirate is strong The unaccented *tadbhava* aspirate is usually weak (औरस्य), sometimes to the point of extinction as in the case-terminations (e g कपूरिहिं, पूरिहिं 9, अवमागिहि, रंगिहिं 16, मयंक्ह बिंबु 55) This process of the softening of the aspirate can be traced back to Apabhramśa

The *tatsama nasals* are usually strong or तीव्र in DIVATIA s terminology (e g कुंकुम, चपरि 10, रंगि, अगि 11, चदन, मडन 12) In *tadbhava* words the nasals with a con tiguous long vowel are soft, or कोमल (e g सांचीय, घाधीय, 10, मूक्इ 33, वांकुडी, आंकुडी 34) Similarly the nasal in an unaccented or final position of the word is generally soft (e.g पूजइं, कूजइ 26, मदिहिं 27, तीह 50, थाइं 52) There are also instances of a nasal changing into व simple or nasalised (i e. कूअली, pron कूवली < Sk कोमला; निवालीय < Sk नवमालिका).

There are hardly any *conjuncts* in the OWR *tadbhava* words The softening of the conjuncts and consequent lengthening of the preceding vowel is one of the important characteristics of the development of OWR from *Apa bhramśa* The late Mr N B DIVATIA described this law aphoristically as सयोगलोपपूर्वस्वरदीर्घत्व Thus *Vasanta Vilasa* does not show any conjunct consonants in the *tadbhava* words (e g मीतु, Sk मित्र, चीतु, Sk चित्र; ऊदीपक, Sk उद्दीपक)

It would be interesting to note one exception to this general law Usually र् as a member of the conjunct is elided, but at some places in *Vasanta Vilāsa* an adventi tious र् is inserted in the word (e g सोमन 31, स्वाप्रि 15, cf He viii-4 399 अभूतोऽपि क्वचित्)

Only in very rare cases are the tadbhava conjuncts pre-

served intact e g नेहगहेली 22, बङ्क 77 Such is in outline the phonology of the OWR in the *Vasanta Vilasa*

10 Morphology

As the morphology of *Vasanta Vilasa* is discussed at length in the Notes it will suffice to give only a perspective outline here

NOUNS—STEMS—Generally three noun stems are used more frequently in *Vasanta Vilasa*—the इ-stem (सरसति, कामिनी, पंथी), उ-stem (वीणु, वयरु वसतविलासु) and the अ stem (वसत, वनसार, कदलीहर) There are several nouns end ing in अउ (हसुलउ, आखुलउ, कागलउ), which may be included within the उ-stem

GENDER—The feminine nouns usually end in इ, ई or नी, which technically are feminine suffixes E g मानिनि-नी (इ, ई), रंगभूमि, विरहिणि-णी, वातडी, रातडी (ड + ई)

NUMBER—आ is the general OWR plural termination (e g धाउला वांइ), though its use in the OWR is limited the plural being denoted generally by the context—i e by the form of the adjective or the verb related to the noun (e g जिस्या सुर भासुर, अलि मकरंदिहिं मुहरिया, सवि सहकार कुहरिया, मुनिजनना मन, वउलि निल्ला महुभर) Sometimes the plural is denoted by the agglutination of words having the sense of a multi tude or series as in the modern Bengali (e g मुनिजन,मानिनि जन, रामुकजनमनजीवनु, विरहिणीलोक, विरहिणिसाथु) Sometimes an adjective having a plural sense is employed to indicate plurality of the succeeding noun (e g सवि कामुक)

There are some instances of the honorific plural also in *Vasanta Vilasa* (e g शकुन विचारि सेंगावीया आवीया तींह वालंभ)

CASES—The same terminations are used for the singular as well as the plural Only in the nominative and the accusative where there are no specific terminations does the plural nominal base ending in आ differ from the singular inflection

Nominative—There is no termination to indicate the nominative (e g वाउला nom pl वाहडीआइ nom pl Ap neuter nom pl form परिमल 2 nom sing अलि 3 nom pl)

Accusative—The accusative too has no distinctive termination (e g वीणु acc sing मरसति acc sing वसतविलासु acc sing)

Instrumental—इ and हिं or हि are the general instrumental suffixes As in all other cases there are no separate terminations for the singular and the plural (e g इ–वसति 3 मुखि 52, उदरि, हिं–कपूरिहिं, पूरिहिं, रंगिहिं, यौवनमदिहिं, अलविंहिं हि–अवभगिहि, दोलिहि) Sometimes सिउ or स्यु postpositions indicate the sense of the instrumental (e g प्रीति सिउ, नीगुण स्यु etc)

Dative—ह, रेसि, रहइ, रहिं are the prevailing dative terminations (e.g मनह, गुणह, दतह, मडनरेसि, मयण रहइ, बालभरहिं) Sometimes the dative termination is dropped (e g कामिनी नाहुला जीं सुख, खेलन वावि सुखालीय) Very rarely the हिं suffix usually of the instrumental is found to form the dative inflections (e g आलिहिं करइ निनादु)

Ablative—The ablative inflections are rather rare We come across only one instance of the ablative inflection in *Vasanta Vilasa*—namely अलग थिउ (थिकउ BMS) 75, where थिउ is yet in the postposition stage and has not become a termination

Genitive—तणउ, चउ, ह and नउ are the common genitive terminations Of these तणउ and चउ are used more fre

quently in *Vasanta Vilāsa* As the genitive is an adjectival case, it accords with the subsequent noun related to it. This affects the genitive case suffix, which is re-inflected by the case suffix of the succeeding noun, almost like an adjective The following examples will illustrate this clearly. जीवनु तणउ युवान (तणउ accords with neuter noun जीवनु); वसंततणा गुण (तणउ or तणु becomes तणा pl under the influence of the succeeding noun गुण in pl), कुसुमतणु घणुह; तरुयरनी कली (नउ becomes नी, as the word accords with fem कली); मयणची आडुडी; कुसुमचइ भारि (चउ is affected by the instrumental inflection भारि), संद्विचउ रायगहार

The genitive termination ह is not re inflected in this way e.g मयंकह बिंदु.

Sometimes for metrical requirements तणउ suffix is placed first, preceding the noun to which it is attached e.g वणि थापणि तणीय अनग This shows that तणउ is still in the stage of the postposition and has not yet crystallized into a case termination

Locative—The locative termination is generally इ and sometimes though rarely हिं (e g वनि, त्रिभुवनि, आंबुगडाडिहिं). Once the postposition वरि is used to denote the locative sense, as in उरवरि हार ते भार मू, 40 Sometimes the locative termination is dropped e g. चदन भरउ कचोलिय, चंदनरस अवगाहीय)

There are a few instances of the *Locative Absolute* in the *Vasanta Vilāsa* (e g वहिन हे गयइ हिमवति वसंति लयउ अवतार)

Vocative—There are no specific terminations for the vocative. The following vocative inflections are noteworthy namely, भमरला, चड्ला, वहिनूए, The former two indicate that the change of final diphthongal अउ into आ serves to form the vocative, while the third example वहिनूए is ...

bhramśa inflection Its etymology is discussed in the Notes.

ADJECTIVES—Adjectives are not generally found to be declined and hence present no special features

PRONOUNS—The following *pronominal forms* are found in the *Vasanta Vilasa*

ते, ती, ति—nom sing and pl

तोणि—instr sing

तहिं—loc sing, used adverbially

जि, जीं, ति, तीं—relative pronouns and pronominal adjectives—nom and acc

जिहा तिहा—loc sing

जिस्या—pronominal adj—nom pl inflection

ए इ (M G ए)—nom sing

इणि—instr sing

सवि—nom pl

कोइ—nom sing

एकि (meaning 'one', 'some')—fem nom sing

नित—pronominal adjective

किस्या—pronominal adjective—dat sing

जिम जिम—pronominal adverb from जि

इम—pronominal adverb from इ, ए

The following are *personal pronouns*
हु nominative मू dative, मू genitive 48, मुझ genitive, तु, तुय nominative, तू dative 48, तुझ genitive

ADVERBS—जइ, कि, किमइ, हिव, अनीय, तां, लगइ are some of the adverbial forms found in the *Vasanta Vilāsa*

CONJUGATION OF VERBS—

Simple Present—3rd pers sing—बहुन्नइं, लहकइं, धरइ, पसरइं, भेदए, छेदए, आगदए, कंदए.

3rd pers pl—करइं, वांइं, रमइ.

Simple Past—Usually the past passive participles serve as the verbal inflections of the past tense.

3rd pers sing—पुहतीय, नीकली, लयउ.

3rd pers pl—थ्या, गहगह्या, विरच्यां.

Future—1st pers sing and pl—अरचिसु, रचिसु, वासिसु, पामीसु, लहेसु, देस.

Imperative—2nd pers sing—करि 23, जाणि 25, छांडि, वासि, धंधोलि, रोलि.

2nd pers pl—रचउ.

Potential-Passive—सहण न जाइ, कहण न जाइ, उपम न जाइ.

This construction combines the potential and the passive.

Passive—3rd pers sing—लीजइ.

Compound verbs—ताणि काडइ 34.

PARTICIPLES—

Past Passive—गयइ, संभावीया.

Connective Indeclinable or Absolutive—

सांधीय, वाधीय, न्हाईय, देषी, पेपि.

Infinitive—विलसिना.

Verbal noun—रावणहारु (हारु is the agentive suffix).

The SYNTAX in the OWR does not present any striking characteristics; it is the same as in early mediæval Gujarātī poetry.

The VOCABULARY of *Vasanta Vilāsa* has a more than usual proportion of Sanskrit words which is quite natural in view of the remarkable influence of Sanskrit poetry on this work. As a matter of fact several of the verses of *Vasanta Vilasa* are as we have seen inspired by the Sanskrit epic and popular poetry This has naturally resulted in the vocabulary of the poem being heavily laden with *tatsama* words The Prakrit and Apabhramsa *tadbhavas* in which the medial elision is very common, comprise the major element of the vocabulary of the *Vasanta Vilāsa* Words of Perso Arabic origin are conspicuous by their absence though they occur fairly frequently in later works like *Kahnadade Prabandha* (V S 1512) and *Ranamalla Chanda* (*circa* V S 1450) This absence of words of Perso Arabic origin in the *Vasanta Vilāsa* is too important a point to be overlooked, while interpreting its verses

---

I am grateful to MUNI Śree Jinavijayaji for contributing a foreword to this work, to Professors V R TRIVEDI J J ANJARIA, and G C. JHALA for going through the manuscript, to Mr P K. GODE, M A, Curator, Bhandarkar Institute, for readily lending me the original MSS of *Vasanta Vilāsa*, and to Mr M C TRIVEDI, Manager, Government Photo registry for making prompt arrangements for photographing the folios of the MSS which are reproduced in this edition My thanks are also due to Messrs Lalitakant U Dalal B A, and Rasiklal C Vyas B Sc., for preparing press copies of the work, to Mr Kanakrai C Jani for preparing the OWR calligraphy chart, and to the Karnatak Press for executing such a difficult work very carefully

Elphinstone College,
Fort, Bombay,
November, 1942

KANTILAL B VYAS

FIRST PAGE OF THE B MS

FIRST PAGE OF THE A MS

वसन्तविलास

पहिलउ सरसति अरचिसु रचिसु वसंतविलासु[1] ।
वीणु[2] धरइ करि दाहिणि[3] वाहणि हंसुलउ[4] जासु[5] ॥ १ ॥

पुहतीय[6] सिवराति[7] समरती[8] हिव[9] रितु[10] तणीय वसंत ।
दह दिसि पसरइ परिमल निरमल थ्या दिशि[11] अंत ॥ २ ॥

बहिनहे[12] गयइ[13] हिमवति वसति लयउ[14] अवतारु[15] ।
अलि मकरंदिहिं मुहरिया[16] कुहरिया[17] सवि सहकार[18] ॥ ३ ॥

वसंततणा गुण गहगह्या[19] महमह्या सवि घनसार[1] ।
त्रिभुवनि जयजयकार पिका रव[2] करइ अपार ॥ ४ ॥

पदमिनि[3] परिमल वहकइ[24] लहकइ मलय[6] समीर ।
मयणु[27] जिहा परिपथीय पथीय धाइ[3] अधीर ॥ ५ ॥

The mangalacarana in A is ॥ ६० ॥ ॐ नमोगणशाय ॥ , while in B it is ॥ ६० ॥ ॐ नमो विघ्नवल्ली कुठाराय ॥ श्री गुणशाय नम ॥

[1] वसतविलास [2] वाणि [3] डाहणि [4] हासलु [5] यासु [6] पहुतीय [7] शिवरति [8] समरति [9] हव [10] इतु [11] दिसि [1] वाहनूए [13] गउ [14] लिउ [15] अवतार [16] मुरिया [17] कहुरया [18] सहिकार [19] गहिगह्या [0] महिमह्या [21] सहिकार [2] पकारव [3] पदमिनी [24] बहिकइ [5] लहिकइ [6] मलइ मयण [8] पारपथीअ [9] धाइ

मानिनि[1]जनमनक्षोभन शोभन वाउळा वाट[2] ।
निधुवनकेलिक पामीय[3] कामीय[4] अगि सुहाइ ॥ ६ ॥

मुनि जनना मन भेदए[6] छेदए[7] मानिनी मानु ।
कामीय[8] मनह आणदए कदए[9] पथिकपराण[10] ॥ ७ ॥

वनि[11] निरच्या[12] कदलीहर दीहर मटपमाड ।
तलीया तोरण सुदर चदरनाल[13] निशाल ॥ ८ ॥

खेलन वावि सुखालीय जालीय[14] गुउपि[15] निश्रामु[16] ।
मृगमदपूरि कपूरिहिं[17] पूरिहिं[18] जलि[19] अभिराम ॥ ९ ॥

रगभूमी सजकारीय[20] झारीय[21] कुकुम[22] घोल ।
सोवन[23] साकळ साधीय[24] वाधीय[25] चपकि[26] दोल ॥ १० ॥

तिहा निलसइ सनि कामुक जामुक[27] हृदयचइ[28] रगि ।
काम[29] जिस्या[30] अलवेसर वेसु[31] रचइ[32] वर अगि ॥ ११ ॥

अभिनव[33] परि सिणगारीय[34] नारीय मिलीय[35] विसेसि[36] ।
चदन भरइ कच्चोलीय चोलीय[37] मडनरेसि ॥ १२ ॥

---

[1] मोनिनी (=मानिनी) [2] वाइ [3] पामीअ [4] कामीअ [5] सोहाइ [6] भेदइ [7] छेदइ [8] कामीअ [9] कदइ [10] पराण [11] विनि (=वनि) [12] विरच्या [13] चदरवालि [14] वालीय [15] गुपि [16] विश्राम [17] कपूरिहिइ [18] पूरिहि [19] जल [20] सजकारीअ [21] झारीअ [22] कुकुमि [23] सोनन [24] साधीअ [25] वाधीअ [26] चपक [27] जामक [28] हृदयचअ [29] कामु [30] जिसा [31] वेस [32] रचरइं (=रचइ) [33] अभिनवि [34] सिणगारीय [35] मिलइ [36] विवेशि [37] चोलीअ

चंदनवन अवगाहीय न्हाईय[1] सरवरि[2] नीर ।
मंदसुरभिहिमलक्षण दक्षिण[3] वांइं समीर[4] ॥ १३ ॥

नयर[5] निरूपमु[6] ते वनु[7] जीवनु[8] तणउं[9] युवान ।
वासभुवनि तहिं[10] विहसइं[11] जलसय[12] अलीअल आग ॥ १४ ॥

नव यौवन अभिराम ति रामति करइं[13] सुरंगि ।
स्वर्ग्रि जिस्या[14] सुर भासुर रासु रमइं वरअंगि ॥ १५ ॥

कामुकजनमनजीवनु[15] ती वनु[16] नगर सुरंग[17] ।
राजु करइ अवभंगिहि[18] रंगिहिं[19] राउ अनंगु ॥ १६ ॥

अलिजन वसइं अनंत रे[20] वसंतु[21] तिहां परधान[22] ।
तरुअर[23] वासनिकेतन केतनु किशलसंतान ॥ १७ ॥

वनि विरचइ[24] श्रीनंदनु[25] चंदनु[26] चंदचउ[27] मीतु[28] ।
रति अनइ[29] प्रीति सिउं[30] सोहए[31] मोहए[32] त्रिभुवन चीतु ॥ १८ ॥

गरूउ[33] मदन महीपति दीपति सहण न जाइ ।
करइ[34] नवी कइ[35] जुगति रे[36] जगति प्रतापु न जांइ[37] ॥ १९ ॥

---

[1] नाहीअ. [2] सरोवर. [3] दक्षण. [4] सुमीर. [5] नयरि. [6] निरोपीं.
[7] तीवन. [8] जीवन. [9] तणूअ. [10] तिहां. [11] विलसइ. [12] जलसइ.
[13] करइ [14] यस्या. [15] °जीवन. [16] ती वन. [17] सुरंगु. [18] अवभंगिहिइ.
[19] रंगिहिइं. [20] ... [21] वसंत. [22] परधानु. [23] तरुअर. [24] विरचउ.
[25] श्रीअनदनु. [26] चंदन. [27] चदनु. [28] मीत. [29] अनि अनइ. [30] स्यु.
[31] सोहइ. [32] ... [33] गिरूउ. [34] कामु करइ. [35] ... [36] उगति रे.
[37] माइ

कुसुम तणुं[1] करि धणुह रे गुणह रे भमरला[2] माउ।
लघु[3] लाघवी[4] नवि चूकइ[5] मूंकइ[6] शर सुकुमाल[7] ॥ २० ॥

मयणु जि[8] वयण निरोपए लोपए कोइ न आण।
मानिनी जन मन हाकए[9] ताकए[10] किशाल कृपाण[11] ॥ २१ ॥

इम देवी रिधि[12] कामनी कामिनी किन्नर[13] कंठि।
नेहगहेली[14] मानिनी माननी[15] मूकइं[16] गंठि ॥ २२ ॥

कोइलि आंबुलाडालिहिं[17] आलिहिं[18] करइ[19] निनादु[20]।
कामतणुं[21] करि आइसि[22] आइसि[23] पाडए[24] सादु ॥ २३ ॥

थंमण[25] थिय[26] न[27] पयोहर[28] मोहु[29] रचउ[30] मग मारि।
मान रचउ[31] किस्या[32] कारण तारुणु[33] दीह विच्यारि ॥ २४ ॥

नाहु[34] निंठी[35] छिमगामटि सामटि मइलु[36] म जाणि।
मयणु[37] महाभडु[38] न सहीइ[39] सही इ[40] हणइ[41] ए वाणि ॥ २५ ॥

इण[42] परि कोइलि कूजइ[43] पूजइ[44] युवति मनोर[45]।
विधुर वियोगिनी[46] धूजइं कूजइं[47] मयणकिशोर ॥ २६ ॥

---

[1] तणू. [2] भमरला. [3] लस. [4] लाघवि. [5] चूकइं. [6] मूकइ. [7] सुकमाल. [8] मयण जी. [9] हाकइं [10] तारइ. [11] संतान. [12] ऋधि. [13] किंनर. [14] गहेलीय. [15] मानिनीइ. [16] मूकइ. [17] आंबुलाडालिइ. [18] आलिहिइं. [19] करइ. [20] निनाद. [21] तणू. [22] आयस. [23] आयसु [24] पाडइं. [25] जभण. [26] थिह. [27] ण. [28] पयोधर. [29] ... [30] चु (=रचुं). [31] रचु. [32] किशा. [33] तारुण. [34] नाहु. [35] निठीं. [36] मय... [37] मयण. [38] महाभड. [39] सहीय. [40] सही. [41] न चूक. [42] इणइ. [43] कूजइ. [44] पूजइ. [45] मणोर. [46] वियोगिणी. [47] कूजइ.

जिमे जिम[1] विहंसइ[2] वणसइ विणसइ[3] मानिनी मानु[4]।
यौवन मदिहिं[5] उदंच ति[6] दंपति थाइं[7] युवान ॥ २७ ॥

जइ[8] किमइ गजगति[9] चालइ[10] सालइ[11] विरहिणि[12] अगु।
वालइ[13] विरहि[14] करालीय[15] वालीय चोलीय[16] अगु[17] ॥ २८ ॥

घूमइ[18] मधुप सकेसर केसर मुकुल असंख।
चालइ[19] रतिपति सूरइं पूरइं सुभटि[20] कि शंख ॥ २९ ॥

वउलि[21] विहुला[22] महुअर[23] बहुअ रचइं झणकार।
मयण रहइं किरि[24] अणुदिण[25] वंदिण[26] करइं कइ[27] वार ॥ ३० ॥

चांपला[28] तरूयरनी[29] कली[30] नीकली[31] सोव्रन वानि।
मार मारग[32] ऊदीपक दीपक कलीय[33] समान ॥ ३१ ॥

वांधइ कामुकि[34] करकसु[35] तरकसु[36] पाडल फल।
माहि रच्यां किरि[37] केसर ते सरनिकर[38] अमूल[39] ॥ ३२ ॥

आंबुलइ[40] मांजरि[41] लागीय[42] जागीय[43] मधुकरमाल।
मूंरइ[44] माए कि विरहिय[45] हीअइ[46] स धूमवराल[47] ॥ ३३ ॥

---

[1] जिम२ A ms. [2] वणसइ विहसइ A, विहसइ B. [3] विणसइ२. [4] मान. [5] मदिहइं. [6] ऊदपति. [7] थाइ. [8] जे. [9] जगति (=गजगति). [10] चालइ. [11] सालइ. [12] विरहणी. [13] बोलइ. [14] निरह. [15] कराली. [16] ते बहु. [17] भगु [18] घूमइ [19] चाल्तइं. [20] सुभट्ट. [21] वुलि. [22] विहुथला. [23] महूअर. [24] करइ [25] आणदिग. [26] वदिण. [27] किय. [28] चापुला. [29] तरूअरनी. [30] कुली. [31] नीकुली. [32] मारमारुग. [33] कुलीय. [34] कामिनी बाधइ. [35] तरकस. [36] तरकस. [37] कारि. [38] सरमुकल. [39] असंख. [40] आबुले. [41] माजर. [42] लागीअ. [43] जागीअ. [44] मूकइं. [45] विरहीय. [46] हैइ [47] धूमविराल.

केसूयकली[1] अति वांकुडी आंकुडी मयणची जाणि ।
विरहिणिनां[2] इणि[3] कालि ज[4] कालिज[5] काढइ[6] ताणि ॥ २४ ॥

वीर सुभट कुसुमायुध आयुध शालअशोक ।
किशल जिस्या[7] असि झबकइं[8] झबकइं विरहिणी[9] लोक ॥ २५ ॥

पथिकभयंकर केतु कि केतुकिदल सुकुमार[10] ।
अवर ते विरहविदारण[11] दारण[12] करवतधार ॥ २६ ॥

इम देपीय[13] वनसंपइ[14] कंपइ[15] विरहिणि[16] साथु[17] ।
आंसूअ[18] नयण निशा[19] भरइं सांभरइं[20] जिम जिम नाथु[21] ॥ २७ ॥

विरहि[22] करालीय[23] फालीय वालीय[24] चोलीय अंगु[25] ।
विषय गणइ[26] तृण तोलइ बोलइ ते बहु भंग[27] ॥ २८ ॥

रहि रहि तोरीय[28] जो इलि[29] कोइलि[30] स्युं बहु वास ।
नाहुलउ[31] अजीय[32] न आवइ भावइ मूं न विलास ॥ २९ ।

उर वरि हारु[33] ते भारु[34] मू[35] सयरि[36] सिंगारु[37] . अंगारु[38]
चीतु[39] हरइ नवि चंदनु[40] चंद्रु[41] नही मनोहारु[42] ॥ ४० ॥

---

[1] केसूअकुली. [2] विरहणीना. [3] इणइं. [4] कालिजि. [5] कालिजुं.
[6] काढए. [7] जिशां. [8] झलकइं. [9] विरहणी. [10] सकुमार. [11] °विदारुण.
[12] दारुण. [13] देपीअम. [14] संपए. [15] कंपए. [16] विरहणी. [17] साथ. [18] आंसूए.
[19] निशा. [20] साभरइं. [21] नाथ. [22] विरह. [23] करालीअ. [24] वालीय
फालीअ. [25] चोलीअ चगु. [26] गिणइ [27] भगु. [28] तोरीअ. [29] अलि.
[30] कोअलि. [31] नाहलउ. [32] अजीय. [33] हार. [34] भार. [35] मूं. [36] स⌐रि.
[37] शृगार. [38] अगार. [39] चींतु. [40] चदन. [41] चद. [42] मनोहार.

माइ मू दुष अनीठउ[1] दीठउ[2] गमइ न चीर।
भोजनु[3] आजु[4] ऊचीठउ[5] मीठउं स्वदइ[6] न नीर[7] ॥ ४१ ॥

सकलकला तुय[8] निशाकर श्या[9]कर सयरि[10] सतापु।
अबल म मारि कलकिय[11] शकियरे[12] हिव[13] पाप[14] ॥ ४२ ॥

भमरला छाडि न पाखलि[15] खाखल[16] ध्या अम्ह सयर[1]।
चादुला सयर[18] सतापण आपणं तां नही वइर[19] ॥ ४३ ॥

बहिनूए रहइ[20] न मनमथ मनमथतउ[21] दीहराति[22]।
अग अनोपम शोपइ पोपइ वयरू[23] अराति ॥ ४४ ॥

कहि सहि[24] मुझ प्रिय[25] वातडी रातडी निगमि न जाइ।
दोहिलउ[26] मकरनिकेतन[27] चेतु नवी मुझ ठाइ ॥ ४५ ॥

सखि मुझ फरकइ[28] जाघडी ता घडी निंद्रं लगइ आजु।
दूष सवे हिव[29] वामिसु पामिसु प्रिय[30] तणउ[31] राउ ॥ ४६ ॥

विरहु[32] सहू तहिं[33] भागलउ[34] फागलउ[35] झुम्बलउ देरि।
वायसना गुण वरणए अरण ए ललिय[36] निर्देरि ॥ ४७ ॥

वन वन[1] वायस तू[2] सर मू सरवसु[3] तू[4] देस।
भोजनि कूर करबलउ[5] आनउउ[6] जइ हु[8] लहेसु[9]॥ ४८॥

देसु कपूरची वासि रे वासि वली सर[10] एउ।
सोवन[11] चाच निरूपम रूपम पाघडीउ[12] वेउ॥ ४९॥

शकुन विचारि सभागीया आगीया तींह[13] वाल्भ।
रसि[14] भरि निज प्रिय[15] निरपीय हरिपिय[16] दिइ परिरभ॥ ५०॥

रगि रमइ मनि हरिसीय[17] सरिसीय[18] निज भरतारि।
दीसइ ते गयगमणीय नमणीय[19] कुचभर[20] भारि॥ ५१॥

कामिनी नाहुला जी[21] सुख ती[22] मुखि[23] कहण न जाइ[24]।
पामीय[25] नइ प्रियसगम अग मनोहर[26] थाइ[27]॥ ५२॥

पूप भरी[28] सिरि[29] केतुकि[30] सेत किया[31] सिंगार[32]।
दीसइ ते गयगमणीय[33] नमणीय[34] कुसुमचइ[35] भारि॥ ५३॥

सहजि सलील मदालस आलसीया[36] तींह[37] अग।
रासु[38] रमइ अबला वनि लावनिसयरिसु रग॥ ५४॥

---

[1] धनुधनु [2] तू. [3] सरवस [4] तुअ [5] करबलु [6] आनलु
[7] जुरे [8] हू [9] लहेस [10] रसु [11] सोवन [12] पापुडा B, पाघडीउ A
[13] तीह [14] निश [15] प्रीय [16] हरपीअ [17] हरपीय [18] सरसीय
[19] नमणीअ [20] कुचयुग [21] जी [22] ती [23] मुख [24] जाइ [25] प्रामीय
(= पामीय) [26] मनोहरु [27] थाइ [28] भरया [29] शरि [30] केतकि
[31] किय [32] शणगार [33] गयगमणीय [34] नमणीय [35] कुचभर [36] आलसिया
[37] तीह [38] राम

कान[1] कि झलकइं वीज नउ[2] बीजनउ[3] चंद्रु[4] कि भालि।
गलि हसइं सकलंक मयंकह बिंबु[5] विशाल ॥ ५५ ॥

मुख[6] आगलि तुं मलिन रे नलिन जई जलि[7] न्हाइ[8]।
दंतह बीज दिखाडि म दाडिम तुं जि तमाहि ॥ ५६ ॥

मणिमय[9] कुंडल कानि रे वानि हसइं[10] हरीयाल[11]।
पंचमु आलइ ति[12] कंठि रे कंठि मुताहलमाल[13] ॥ ५७ ॥

वीणि[14] भणउं[15] कि भुजंगमु[16] जंगमु[17] मदनकृपाण[18]।
कि रि[19] विषमायुधि[20] प्रकटीय[21] भृकुटीय[22] धणुह[23] समाण[24] ॥५८॥

सीसु[25] सींदूरि[26] पूरिय[27] पूरिय[28] मोतीय[29] चंगु।
राखडी जडीय[30] कि माणिकि जाणिकि[31] फणिमणि चंगु ॥५९॥

तीहं[32] मुखि मुनि मन[33] सालए[34] चालए[35] रथ[36] कि अनंगु।
सूरसमान[37] कि कुंडल मंडल कियां[38] रथ अंग[39] ॥ ६० ॥

भमह[40] कि मनमथ धुणहीय[41] गुणहीय वरतणु हार।
बाण कि नयण रे मोहइं सोहइं[42] सयल संसारु[43] ॥ ६१ ॥

---

[1] अहो। कान A; कान B. [2] वीजनु. [3] बीजनु. [4] चंद. [5] बिब. [6] अहो। मुख A; मुख B. [7] नलि. [8] नाहि. [9] अहो। मणिमय A; मणिमय B. [10] वसइं. [11] हिरीयाल. [12] आलवइं. [13] मुत्ताफलहार. [14] अहो। वीणि A; वींणि B. [15] भणु. [16] भुजगम. [17] गम. [18] मदनकृपाणु. [19] करि. [20] विषमायुध. [21] प्रकटीअ. [22] भृकुटीअ. [23] धणह. [24] समान. [25] अहो। सीसु A; सीस B. [26] सीदूरिहिं. [27] पूरीउ. [28] पुरीयु. [29] मोतीअ. [30] जडीअ. [31] जाणिकि. [32] तीहइं. [33] जन. [34] चालइ. [35] चालइ. [36] रथु. [37] सूरसमानि. [38] किया. [39] चर चंगु. [40] भमहि. [41] धणुहीय. [42] सोहइ. [43] ससार.

हरिण[1] हरावइ[2] जोतीय मोतीय[3]ना[4] हारि[5] जालि[6] ।
रगि[7] निरुपम अधर रे अधर त्रिया[8] परवाल[9] ॥ ६२ ॥

तिल[10] कुसुमोपम[11] नासु रे लासु रे लीजइ मूठि ।
किशलय[12] कोमल पाणि रे जाणि रे चोल मजीठ[13] ॥ ६३ ॥

बाहुलता[14] अति कोमल कमल मृणाल समान ।
जीपइ उदरि पचानन आनन नहीं[15] उपमानु[16] ॥ ६४ ॥

कुच बि[17] अमीयकलसा[18] पणि थापणि[19] तणीय[20] अनग ।
तीहचउ[21] रायणहारु कि[22] हारु ति[23] धवल भुजग[24] ॥ ६५ ॥

नमणि[25] करइ न पयोधर योवर सुरतसग्रामि ।
कचुक[26] त्यजइ[27] सनाहु रे नाहु महाभडु[28] पामि[29] ॥ ६६ ॥

नाभि[30] गभीर सरोवर उदरवरि[31] त्रिवलि तरग[32] ।
जघन[33] समेखल पीवर चीवर पहिरिणि[34] चग[35] ॥ ६७ ॥

निरुपमपणइ विधि ता[36] घटी जाघडी[37] उपम न जाइ ।
करि कवण पइ[38] नेउर केउर वाहडीआ[39] ॥ ६८ ॥

---

[1] अहो। हरिण A, हिरण B [2] हरावइ [3] मोनीय मोतीय [4] ना A [5] हान A [6] जाल [7] अगि [8] जिस्या [9] परिवाल [10] अहो। तिल A, तिल B [11] कुसमोपम [12] किशिलय [13] मजीठ [14] अहो। बाहुलता A, बाहुलता B [15] नही [16] उपमान [17] बेउ [18] अमीरलसा [19] थापणि [20] तणीअ [21] तीहचु [22] रे [23] कि [24] भूअगु [25] अहो। नमणि A नमणि B [26] दडुकु (=?) [27] निजइ [28] महा भड [29] पासि [30] अहो। नाभि A नाभि B [31] उदरि रे [32] तुरग [33] जयन (=जघन) [34] पहिरणि [35] चगु [36] ता [37] जाघडी [38] पाइ [39] वाहडीआइ

अलविहि[1] लोचन मींचइं[2] हिंचइं[3] दोलिहि[4] एकि ।
एकि हणइं[5] प्रियु कमलि रे रमलि[6] करइं जल[7]केलि[8] ॥ ६९ ॥

एकि[9] दिइं सहि लालीय[10] तालीय छंदि[11] रास ।
एकि[12] दिइं[13] उपालंभु[14] वालंभरहिं[15] सविलास ॥ ७० ॥

मुरुकलइं[16] मुख[17] मचकोडइ मोडइ लटवल अंग[18] ।
वानि स धनुप[19] वपोडए[20] लोडए[21] चित्तु[22] सुरंगु[23] ॥ ७१ ॥

पाडल कली[24] अति कूंअली तुं अलीयल[25] म धंधोलि ।
तउं[26] गुणवेध ति[27] साचउं[28] काचउं महीउं[29] म रोलि[30] ॥ ७२ ॥

कंटकसंकटि एवडइ केवडइ पइसी[31] भृंगु ।
छयलपणइं गुण माणइ[32] जाणइ परिमल[33] रंगु ॥ ७३ ॥[34]

वउलसिरी[35] मदभींभल इं[36] भलपणुं[37] अलि राज[37a] ।
संपति विणु[38] तणु मालती[39] मालती वीसरी[40] आज[41] ॥ ७४ ॥

चालइ[42] नेह[43] पराणउ[44] जाणउं[45] भलउ[46] सखि भृंगु ।
अलगं थिउ[47] अति नमण इ[48] दमण इ लिइ[49] रसु रंगु[50] ॥ ७५ ॥

---

[1] अलविहिं. [2] मीचइ. [3] हींचइ. [4] दोलिहिइं. [5] हणइ. [6] जमलि. [7] जलि. [8] एकि. [9] एकिरे. [10] लालीअ. [11] छंदिहिं. [12] एकिरे. [13] दिइ. [14] उपालभ रे. [15] °रहि. [16] मुरकलइं. [17] मुहु. [18] अंगु. [19] सुवन. [20] वपोडइ. [21] लोडइ. [22] नितु. [23] नवुरंगु. [24] छइ. [25] अलीअल. [26] तू. [27] ते. [28] साचउ. [29] महीय. [30] विरोलि. [31] पइसीअ. [32] पामइ. [33] परिमलु. [34] In B ms verse 73 precedes verse 72 [35] वउलसरी. [36] मदभींमल तुं. [37] भलपणि. [37a] राजु. [38] विण [39] सुकमाल्ती. [40] वीसुरी. [41] आजु. [42] चालए. [43] नेहि. [44] पुराणु न. [45] जाणु. [46] भलु. [47] थिकउ. [48] निपुणइ. [49] गध. [50] सुरगु.

चाल्इ[1] विलसिवा निरु[2] रे[3] भमरु निहालइ मागु ।
आचरिया[4] इणि[5] नियगुण[6] नीगुण[7] स्यु[8] तुझ[9] लागु ॥ ७६ ॥

कमूय[10] गरवु[11] म तु धरि मू सिरि[12] भसइ[13] वन्टु[14] ।
मालइ[15] विरहिं[16] वहुअ[17] दहु[18] अन हु[19] भणी[20] नइहु[21] ॥७७॥

सखि[22] अलि चलण[23] न चापइ[24] चापः लिअइ[25] न गधु ।
रूडउ[26] दोहग[27] लागद् आगइ[28] इस्यु[29] निवधु ॥ ७८ ॥

भमरि[30] भमतउ गुणु[31] करइ अगरु जि[32] कोरीउ को[33] ।
अजीय रे[34] तीणि[35] वरासडइ[36] वस विणासइ सोइ ॥ ७९ ॥

मूरप प्रेम सुहातीय[37] जातीय[38] जईअ[39] म चाति ।
निहसीय[40] ननीय[41] निमालीय[42] वालीय[43] मन्पि[44] प्रीति ॥ ८० ॥

एक थुड नउल नइ[45] वेउल[46] वेउ लता[47] नन नेहु[48] ।
भमर विचाल[49] विस्या[50] मरइ[51] पामर विलसि न वउ ॥ ८१ ॥

मकरदि[52] मातीय[53] पदमिनि[54] पदमिनी जिम नव नहु[55] ।
अवसरी ले[56] रसु[57] मूकइ चूकइ भमर न देहु[58] ॥ ८२ ॥

---

[1] वालए   विवर   [3] न   [4] आनरीआ   [5] इणइ   [6] निगुण   नीगुण
[8] स्यु   [9] तुंझ   [10] केसूअ   [11] गरुव   [12] शरि   [13] भमर   [14] वइठु   [15] मालती
[16] विरह   [17] वहू   [18] विहइ   [19] हू हव   [20] भणीअ   [21] वइठु   [22] सपि   [23] चलणि
[24] चापइ   [25] लिअनु   [26] रूडइ   [27] दोहग   [28] अगरइ   [29] इसु   [30] भमर   [31] गुण
[32] अगरज   [33] जोइ   [34]   [35] तीणइ   [36] विरासइ   [37] तु हातीअ   [38] जातीअ
[39] गइ   [40] विहसीअ   [41] नव   [42] नोमालीय   [43] वालीअ   [44] माडि न   [45] जइ
Ams   [46] वालउ   [47] लता   [48] भेउ   [49] विचाणि   [50] विशा   [51] मरं
[52] मकरंद   [53] मातीअ   [54] पदमिनी   [55] नेह   [56] लेव   [57] रसु   [58] दह

भमर पलांस[1] कसा[2] झुला आबुला[3] आंबिली छाडी[4] ।
कुचभरि फलतकि[5] तरुणीय[6] करणी[7] स्यु[8] रति माडि[9] ॥ ८३ ॥

इणपरि[10] निज[11] प्रियु[12] रजवइ[13] मुजवयण इणि[14] ठाइ ।
धनु धनु ते गुणवत वसतविलासु[15] जि[16] गाइ[17] ॥ ८४[18] ॥

---

[1] पलास [2] करा [3] आबुला [4] छाडि [5] फलित कि [6] तरुणी अ [7] करणी अ [8] सिउ [9] माडि [10] इणइ परि [11] नितु [12] प्रिय [13] रंजवइ [14] ईणि [15] वसतविलास [16] जे [17] गाइ [18] इति श्री वसतविलास फागु समाप्त ॥ छ ॥ —the colophon in A. इति श्री वसतविलास समाप्त ॥ ॥ श्री ॥ छ ॥ —colophon in B

NOTES

1. पहिलउ—Deś (= Deśya) पहिल, Ap (= Apabramśa) पहिलउ—first of all to commence with Originally an adjective used here adverbially सरसति—Sk सरस्वती अरचिसु—I shall propitiate Fut 1st pers sing, used in the sense of the present Ap fut 1st pers sing term सउ > OWR (= Old Western Rajasthani) सु दाहिणि—Sk दक्षिण Pr (= Prakrit) दाहिण करि दाहिणि—in the right hand वाहणि—loc. sing used datively जासु—Sk यस्य, Ap जासु—whose

The poet invokes the blessings of goddess Sarasvati for the successful completion of his poem

2 पुहतीय—Sk प्राप्ता, Pr पहुत्ता—has arrived सिवराति—Sk शिवरात्रि, Pr सिवरत्ति—fourteenth day of the dark half of Magha समरती—Sk समरात्रि, Pr समरत्ती—the nights of which are सम (equal to, or as long as the day) हिव—Sk अथ Pr अ॰, OWR हव—now तणीय—Sk °तन + क Ap तणउ तणी is the fem inflection of the genitive Ap postposition तण and य is only an expletive. तणीय वसत—Note the syntax, the postposition precedes the base for metrical purposes दह—Sk दश, Ap दह—ten थ्या—Sk स्थिता Pr थिआ—have become दिशि अत—ends of the directions, entire expanse of the directions The loc termination of दिशि is redundant पुहतीय वसत—Śivaratri with सम (equal, as long as the day) nights has come and the spring season has now set in

K H DHRUVA emends verse 2a and reads पहु तीय तिउणी हिव रति वरति पहुती वसन्त "Love between husband and wife has increased three fold, as spring has set in His reading as discussed in the introduction is not based on any MS

3 यहिन हे (बहिणु° B MS)—Vocative—Sk भगिनि ह, Ap बहिणु° (Hemacandra—Pr Gr viii-4-422)—O sister, friend गयइ हिमवंते—Sk गते हिमवंते—locative absolute—Winter having gone मकरंदिहि—with flower juice Sk भिस, Ap हिं instr pl, OWR हिं instr term मुहरिया—Pr मुहर—are happy with, enjoy कुहरिया—Sk कोरकित, Pr कोरइअ—have blossomed अलि सहकार—The bees are pleased with the flower juice, and all the mango trees have put forth blossoms

4 गहगह्या—Sk गह (to enter deeply into) or Deś गहगह —have spread महमह्या—Pr महमहिअ (He viii-4-78)—have spread their fragrance सुवि—Sk सर्वे Pr सव्वे घनसार— camphor trees पिका रव करइ—the cuckoos sing DHRUVA reads in place of 4a, मयण तणा गुण गहगह्या महमह्या महु महुयार— The bow-string (गुण) of मदन (i e. bees) have started humming and the *mahura* (Mod Guj महूडा) trees are all fragrant (with blossom) DHRUVA has mutilated the text, and the interpretation of his own emended version is far fetched

5 महकइ—Pr मघमघ (pres. part मघमघंत)—spreads fragrance लहिकइ—Sk निर्गयते Pr हिंकइ (He viii-4-55)— blows slowly and pleasantly मयणु—Sk मदन, Ap मयणु —the god of love. परिपथीय—Sk परिपथिन्—enemy, highwayman य is an expletive, a pādapūraka, and is an evolute of च, and sometimes of क धाइ—Pres 3rd pers pl मयणु . अधीर—waylaid by मदन the god of love the travellers lose fortitude and rush (home to meet their beloveds)

6 वाउला—Sk वातुल, Pr वाउल्ल—breezes वाइ—Pres. 3rd pers pl—Sk वान्ति, Ap वाइँ—blow निधुवनकेलिक— sexual pleasure, sexual enjoyment पामीय—having obtained —Sk प्राप्य Ap पावि य is either an expletive or comes from the क्त्वान्त term इय, frequent in Śauraseni and Magadhi but rare in Ap सुहाइ—Sk शोभन्ते, Ap सोहहिं—look handsome

7 मानु—Sk मान, Ap माणु—jealous anger, anger excited by the inconstancy of the lover मनइ—OWR termination इ is

a genitive sing and sometimes dative sing termination (as in this case), believed to be an evolute of Sk स्य > Pr स्स > Ap स्सु, हो,* OWR इ It is more likely to have evolved from Ap dative-genitive plural termination इ (इ also occasionally occurs as the gen pl term in Ap) इ (Ap dat gen pl) > OWR इ, इ gen suffixes (cf तीह अग—*Vasanta Vilasa*, 54) कामीय मनह आणदए—(the spring season) delights the hearts of lovers कदए—Sk कण्डयति (threshes, unhusks), Pr कन्ड or कडए, Mod Guj खांड—threshes, pounds into dust

8 वनि—इ is the locative sing termination It has descended from the loc ending इ of Ap nouns with अ stem (ठिनेच—He viii-4-334), as in the present case Alternatively it may have evolved from हि, the Ap loc term of इकारान्त nouns विरच्यां—Sk विरचिता—constructed कदलीहर—Sk कदलीगृह, Pr कदलीहर—temporary resting place erected from the trunks of plantain trees, or bowers of plantain trees दीहर—Sk दीर्घ, Pr दीहर (He viii-2-171)—long तलीया तोरण Mod Guj तरीया तोरण—a kind of ornamental torana—(i e decoration of the upper arch of outer doorway) चदरवाल—canopies in which designs of the moon and the stars are shown*

The poet gives details of the spring sports in which lovers delight.

9 खेलन—for sport—dative term is dropped वावि—Sk वापि Pr वावि, Mod Guj वाव—an oblong reservoir of water with a series of steps for descending to the water edge सुखालीय—Sk सुक्षालित, Pr सुखालिअ—well washed, cleansed clear जालीय गुउपि—in latticed windows—Sk गवाक्षे, Pr गवक्खि मृगमदपूरि—Sk पूर, Pr पूर, a flow of water—with musk water कपूरिहि पूरिहिं—Sk कर्पूर, Pr कप्पूर—with camphor water खेलनं . . अभिराम—for water sports there

* See K. H DHRUVA—Bhālana s Kadambari—p 207

are clear reservoirs filled with nice water scented with musk and camphor, and there are latticed windows (in the मण्डप) to retire to after sports

10 सजसारीय—Sk सज्जीसारयित्वा, Pr सज्जीसारयिय—getting (lit having got) fitted up, equipped, accoutred. झारीय—Sk झारयित्वा, Pr झारिअ—getting besprinkled with घोल—Sk घुष्ण or घोष्णि, Pr घोष्णिअ—a paste, a mixture झारीय . घोल—having sprinkled saffron water on the floor सोवन—Sk सौवर्ण, Pr सोवण्ण—made of gold, golden साधीय—Sk संधय, Pr सधिअ—having joined बाधीय—Sk बद्ध्वा or बद्धा, Pr बधिअ—having fastened, fastened दोल—Sk दोल, Pr दोल—a swing

11 तिहा—Sk तस्मिन्, Ap तहां—there Hemacandra considers this to be an ablative form But scholars agree in accepting this as the locative sing inflection of तद्* विलसइ—pres 3rd pers pl—sport, amuse themselves जामुक—Sk याम, Pr जाम—for hours (lit. प्रहर) together DHRUVA gives the reading जामक and interprets it as 'loving couples'. हृदयचइ रंगि—with hearts full of joy (lit with joy of heart) चइ is the genitive term. inflected instrumentally Gen sing term चउ is a frequent feature of the OWR of the 15th and 16th centuries It can be traced back to the त्य of the adverbs अत्रत्य, तत्रत्य त्य Sk will give rise to च Sk त्यक > चउ Ap > चउ OWR Hemacandra (viii-2-149) gives अम्हेच्चय and तुम्हेच्चय for आस्माक or अस्मदीय and यौष्माक or युष्मदीय This चय has genitive sense (सम्बन्धे) and can be considered to be the predecessor of the चउ term तिस्या—Sk यादृशा, Ap जइसा अल्वेसर—this word is rather obscure DHRUVA has not given its meaning in his notes It is possible however, to make a conjecture about the meaning अलवेसर is phonetically similar to the mediaeval Guj word अल्वेग अलवेसर means "charming and majestic"

* N B DIVATIA—Gujarati Language and Literature, vol. II p 85.
K. H DHRUVA—Bhālana s Kādambari—p. 206

Its derivation is not known It is used as an adjective qualifying the noun वसु

12 परि—Sk प्रकारेण, Ap पयारें, पयरें (पयरिं and पयरि forms are also possible in the अकारान्त instrumental).* सिणगारीय—Sk शृगारित Pr सिंगारिय and सिणगारिअ—decorated, adorned मिलीय —Sk मिलित, Pr मिलिअ—gathered together कचोलिय—Sk कचोलिका Pr कचोल्लिया—a small cup usually meant for hair oil or saffron चोलीय—Sk चोली—a bodice रेसि—Ap रेसिं, a dative postposition meaning 'for', 'for the sake of', 'for the purpose of' (तादर्थ्ये केहिं—तेहिं—रेसि—रेसिं—तणेणा He viii—4–425) चदनभरइ . मइनरेसि—(The fair women) fill their Kacholis with sandal paste for beautifying their bodices

13 न्हाईअ—Sk स्नात्वा, Pr ण्हाइअ—having bathed into सरवरि नीर = सरवर नीरि The locative termination is transferred to the preceding adjunct to suit the requirement of the metre Perhaps the इ of सरवरि is redundant and the locative term of नीर is dropped मदसुरभिहिमलक्षण—bearing a faint lingering fragrance and cool चदनवन समीर—The southern breezes are blowing cool and fragrant, having traversed through the sandal groves and passed over the waters of the lakes

14 वनु—final उ is the nom and acc sing term of nouns ending in अ (Technically, it is the final अ of nouns ending in अ that changes to उ before the nom and acc. terminations स्यमोरस्योत् He viii–4–331) ते—Sk ते nom pl —Ap ने, नि nom and acc pl —OWR नि, नी, ने nom and acc. वासभुवनि—a house, inner apartments of a house, a bed chamber (वासगृह) तहिं—Sk तत्र Pr तहिं. जलसय—Sk जलशय, Pr जलसय—lotuses अलिअल आण (1) Sk अलिकुल, Pr अलिउल

* K H DHRUVA believes परि to be the feminine form of प्रकार > पआर That is how he explains the ending इ (see Bhālaṇa's Kadambari p 160)

+ Sk अन्यत्, Pr अग्ग—and the swarms of bees (2) Sk अलिकुल, Pr अलिउल + अग्ग Deś (अहीलिन)—covered with bees (3) अलिभली Deś musk + Sk अर्णस् Pr अण्ण, water—musk-water

15 रामति—Sk रत or रमित—(love) sports आमरामति रामति = ति अभिराम रामति सुरति—with grace gracefully स्वर्गि जिस्या सुरभासुर—like the illustrious gods in heaven रासु रमइ (the youthful lovers) play rāsa—a sportive circular dance Sk रास Ap रासु

16 कामुक जनमनजीवनु ती वनु नगर सुरंगु—That pleasure wood, which to the lovers, is their very existence, is like a charming city where the god of love rules as king अवभागिहि—Sk अविमर्दे, Ap अविमंगिहिं, or Sk अविमर्देन Ap अविभगि, or Sk अभग्न Ap अभगि Perhaps व of अवभंगिहिं is प्रक्षिप्त or redundant. It is possible that अवभंगिहि evolved from अभर्देन, with an additional instr termination tacked on to it The alaṁkāra is समस्त वस्तुविषय or साङ्ग रूपक (from verse 16 to verse 21)

17 In that city of King Ananga, the bees are the subjects spring is the minister, trees are the stately mansions and the tender sprouts of leaves serve as festive banners वासनिकेतन—dwelling houses, mansions

18 In his pleasure wood city the sandalwood tree is the royal dwelling place of King Ananga श्रीनंदनु—heavenly residence elysium श्रीनंदनु चंदनु—divine residence in the form of a sandalwood tree चंदचंद मीतु—the friend of the moon—i e Ananga the god of love Sk चन्द्र, Pr चंद Sk मित्र, Pr मित्त OWR मीत cf Sk verse 42, Appendix II—नव विरमउ वागारमार रमरो हहो चंद्र। अनइ—Sk अन्यत्, Pr अण्ण OWR अनइ (मुग्धा gives अनइ। = अन्यत् किं, and बाल्शिक्षा gives अनेतर = अन्यत्र) सिउ—Sk सम Ap सिउ, OWR सिउ, सूं, Mod Guj सुं—with in the company of रति अनइ प्रीति—the two wives of Kāmadeva *

* सहनी मनाता रत्या प्रीतिरिति श्रुता।

K H DHRUVA interprets this verse as follows —"The sandalwood tree, as white as the moon (चन्द्रसुमीत—friend of the moon i e like the moon) brings to the forest the splendour of the divine garden The minds of the creatures of the three worlds look charming on account of love (प्रीति) and the desire for sensual enjoyment (रति)" He has failed to see that Kāma is conceived of as the friend of the moon and has consequently failed to grasp the proper import of रति and प्रीति Apart from being far fetched his interpretation would imply a break in the continued metaphor of the pleasure-forest as the city of Kāma His interpretation is entirely unconvincing It should be noted here that the metaphor of the kingdom of Kama (verse 16) is maintained upto the 22nd verse

19 गरूउ—Sk गुरुक, Ap गरुउ, Mod Guj गरवो—great, respectable majestic दीपति—Sk दीप्ति—splendour, brilliance, prowess सहण न जाइ—cannot be endured. This is an instance of passive construction, which has also the sense of potential or शक्यार्थे Sk न सह्यते, Ap ण सहिज्जइ—Mod Guj सहु न जाय कइ—Sk क्वचि, Pr कइ, Mod Guj केटलीय—ever so many न जाइ—(so that) it does not diminish or disappear न माइ (B Ms)—cannot be contained within, overflows from.

20 गुणइ—Sk गुण, Pr उण—for the bow-string, in place of the bow-string भमरल्ला—Sk भ्रमर, Ap ममर ल्ल is a diminutive suffix कुसुम तणु.. भमरल्ला माल—Cupid's bow is said to consist of flowers and the bees (attracted by their fragrance) form the bow string लहु लाघवी—light handedness or dexterity (in archery) नवि—Sk नापि, Ap नवि or णवि चूकइ—Sk भ्रंशते, Ap ādeśa चुक्क—stray from, miss, lose मूकइ—Sk मुञ्चति, Ap मुक्क—discharges

21 No one dare disobey the commands of King Madana पि—Sk एव, Ap जि—(himself), (personally), very—a

particle of emphasis. Or Sk ये, Ap जि (He viii-4-387), जे (He viii 4-333)—those. निरोपए—Sk निरूपयति—lays down, defines, promulgates. आण—Sk आज्ञा, Pr आणा (He viii-2-92)—order, command. हाकए—Deś हक्कइ—drives, impels, directs. ताकए—Sk तक्षति (to wound, hurt, strike), Pr तक्खइ Mod Guj ताकै—directs against, levels against. किसल कृपाण—a sword, or dagger in the form of young sprouts.

22. इम—Sk एवम्, Ap एम्व, OWR इम (मुग्ध॰ gives इम = एवम्, इत्थ). Or Sk इमम्, Pr इम—this. कामनी—Here नी is the genitive term. Sk ° तनकः, Ap तणउ, OWR नणउ, नउ—नी is the fem. inflection of नउ. गहेली—Des गहिल, Pr गहिल—possessed, mad. नेह गहेली—madly in love. गांठि—Sk ग्रन्थि, Pr गंठि—a knot, a tender spot, injury.

The full fledged splendour of Kāma infatuates the fair ladies, and dispels memories of injured pride from their minds.

23. आंबुला—Sk आम्रकः, Pr अम्बउ, OWR आंबउ or आंबु. ल and उ are स्वार्थिक or pleonastic suffixes. Hemacandra mentions the following स्वार्थिक suffixes—अ-डड-डुल्लाः (i.e. अ, अड, उल्ल) स्वार्थिक-क-लुक्-च। (He viii-4-429). But ल is an evolute of ड, and ड can be traced back to the Sk suffix ट, which has survived in words like वधूटी. Thus OWR आंबुउ will have to be derived from a hypothetical Sk आम्रटकः. आम्रटकः > अम्बडउ > अम्बउ > आंबुल. डालिहिं—Deś डाल—हिं is the Ap loc. pl. termination, in the case of nouns ending in इ, and in the case of pronouns. आलिहि—Sk आली, Pr आली. हि is the Ap dative-genitive term. of the nouns ending in इ and उ—to her female friend (the मानिनी of the earlier stanza). Sk आलि—Pr आलि may also mean 'bees'. But that meaning does not suit the context. करि—Sk कुरु, Ap करि—imperative 2nd pers. sing. आइसि—Sk आदेश, Pr आएस, OWR fem आइसि—command, order. आइसि—Sk आदेशिन्, Pr अप्पसि—lover (अभिलाषी, इच्छुक). साद्दु—Sk शब्द, Ap. सद्दु—a word, a call. कोइलि . . . साद्दु—The

cuckoo, perched on a mango tree, advises the mānini, "Carry out the orders of Kāma, your lover calls you"

24 थमण—Sk स्तम्भन, Pr थमण—stopping, becoming stiff थिय—Sk स्थित, Pr थिअ—past pass part.—have remained Or Sk स्थिति, Pr थिइ, OWR थिय—condition Or Deś ठिअअ—(ऊर्ध्व) raised, i e stiff. थमण थिय न पयोहर—The breasts will not remain stiff for ever cf तारुण्य दिअहाइ पञ्चदह वा पीणत्थण थम्मण। (तारुण्य दिवसानि पञ्चदश वा पीनस्तन स्तमन। Appendix II, verse 24) मग—Deś मग्ग (पश्चात्)—then hence Or Sk मार्ग, Pr मग्ग—path, course मारि—Sk मारेन, Ap मारें, मारिं, मारि—by the god of love मोहु रचउ मग मारि—So the god of love has created sexual desire (as youth is transitory) रचउ—Sk रचय, Ap रचु OWR रचउ, रचु मान रचउ—harbour the sense of wounded pride किस्या—Sk कीदृश, Ap कइसु, OWR किसु, किस्यु—what किस्या is the inflected adjectival form दीह—Sk दिवस, Ap दिअह—days मान रचउ . . दिच्यारि—why do you harbour a sense of offended pride (and keep away from your lover) when your youth is so short lived?

25 नाहु—Sk नाथ, Ap नाहु—husband निंछी—Sk निश्चित, Pr णिच्छिय—certainly, positively छिमगामटि—Sk सीमग्रामक Ap सिमगामडि (?)—in a border village in a village situated far away on the frontiers सामटि—Sk समस्त, Pr समत्थ—fully, completely Or Sk सतर्थ, Pr समट्ठ—properly मइलु—Sk मृत, Pr मइल—dead अ—Sk च Pr अ—very often used as an expletive जाणि—Sk जानिहि, Ap जाणि—know, consider सहीइ (सहाय BMS)—Sk सह्यत, Pr सहीअइ—cannot be endured सहीइ—(सही BMS) Sk सखी Pr सही, सहीआ—female friend (voc sing) नाहुनिछी . . . ए वाणि—The husband is away in a border village, he is as if dead for all purposes The power of Madana is so difficult to withstand He kills O friend with his arrows DHRUVA renders the verse as "The husband is *certainly (निश्चि हर) a village boor (गामडि), consider him as an*

animal (मय—Sk मृग) or a bird (वय—Sk वयस्) O friend (सही) the great warrior Madana, intolerantly, takes the life."

26 हणे—Sk घ्नेन, Pr ण्णइ, OWR एणि, इणि मनोर—Sk मनोरथ, Pr मणोरह—desire, desired objects विधुर—overwhelmed with grief मयणकिशोर—Madana in full bloom, lovely Madana

27. जिम—Sk यथा, Ap जिवँ—as विहंसइ—Sk विहसति, Pr विहसइ—blossoms वणसइ—Sk वनस्पति, Pr वणस्सइ (He viii-2-69)—trees. विणसइ—Sk विनश्यति, Pr विणस्सइ—is destroyed, disappears उदच—Sk उदञ्च् adj, Pr उदच (lit. turned upwards) in high spirits जिम . . . जुवान—As the trees show their full vernal splendour, the pride of the mānini wears away, and the youthful couples appear in high spirits on account of their rapturous love

28 जइ—Sk यदा, यदि, यत्र, Pr जइ—If, when, where. किमइ—Sk कथमपि, Ap किमइ, किवँइ. अपि usually leaves only इ (He viii-4-383, 384)—with great difficulty or effort सालइ—Sk शल्यायते, Pr सल्लइ—causes acute pain, grieves. बालइ—Sk ज्वालयति—(Pr जालइ)—OWR बालइ—burns them. करालीय—Sk कराल, Pr कराल, or Sk करालित, Pr करालिअ—formidable terrible बालीय—Sk बाली, Ap बाली + Ap °अ (स्वार्थिक)—the young maiden चोलीय अगु—Deś चोर—limbs flushed red (on account of the anguish of separation) ते बहु भंगु—(BMS reading for चोलिय अगु) in many ways जइ किमइ . . चोलीय अगु—If the fair maiden moves a little her limbs ache (for she is so weak on account of the pain of separation from her lover) The fierce anguish of separation burns her limbs red (or acc to BMS, burns her in innumerable ways) DHRUVA offers a fanciful interpretation of the verse. "Those ladies or couples (जे) who walk in a graceful manner (इम गति चालइ), because they are in the company of their loved one, pain the limbs of the separated woman Such strolls of the united lovers (ते) pain acutely the maiden, who is in a terrible plight on account of separation "

29 घूमइ—Sk घूर्णति, Pr घुम्मइ—move to and fro चालइ (चाल्तइ B Ms) रतिपति—on the occasion of Madana's march This is an instance of the locative absolute construction (सति सप्तमी) *cf* Mod Guj रतिपति चाल्ता or चाल्ये सुरइ—with sound सुरइ पूरइ— blows sounds कि—Sk किम्, Pr कि (He viii-1-29), OWR कि—as if (Mod Guj जाणेके)—used here as a conjunction

Bees are sitting on Bakula buds and are humming they look like warriors blowing war-conches at the time of Cupids' march. *cf* the corresponding Sk verse in *Vasanta Vilāsa*

मात्ती मुकुले भाति मञ्जु गुञ्जन् मधुव्रत ।
प्रयाणे पञ्चबाणस्य शङ्खमापूरयन्निव ॥ (Appendix II, verse-29)

Curiously DHRUVA interprets घूमइ as 'humming', which is unwarranted by Prakrit authorities like Hemacandra, who consider घुम्म as an adeśa for घूर्ण. The alamkara is उत्प्रेक्षा

30 बउलि—Sk बकुले, Ap बउले, बउलि—in the Bakula tree or flowers. विलुल्ला—Sk विलुलिता, Pr विलुलिआ—moving to and fro विलूथला—(BMS)—Sk विलुब्ध, Pr विलुद्ध ल is Ap and OWR स्वार्थिक term.—greedy of, enticed or infatuated by झणकार—Sk ध्वनि Pr झुणि, झणि,—sound humming, buzzing मयणरहइ—to or for Madan रहइ (sometimes रहिं see verse 70) is a common dat gen suffix of OWR used several times in Mugdhavabodham Auktikam (dated v s 1450) It is likely to have evolved from रेसि रेसिं Ap dat. suffixes (He viii-4-425), or from अर्थके कि रि—or rather, as if Sk रे, Pr रि, OWR रि—a vocative particle बदिण करइ—recite the panegyrics (of or for Madana)

The bees humming on the Bakula flowers are the bards of Madana, incessantly singing his panegyrics

The alamkara is उत्प्रेक्षा

31 चांपला—Sk चंपक, Pr चंपय—Campaka tree (bearing yellow flowers) सोवन—Sk सौवर्ण, Pr सवण्ण, Ap सवण—golden वानि—Sk वर्ण, Pr वण्ण Ap वण्णि—in colour, coloured मारमारग . समान—(The golden coloured Campaka bud is) like a flame of light illuminating the highway of Mara god of love (उपमा alamkara) *cf* the corresponding Sk verse of v v व्यग्रेवयचम्पककोरकावली न शम्बरार बन्दीवित्ता इव ।

32 करकसु—Sk करश —a sword तरकसु—Sk तिर्यक् (+ श) Pr तिरक्ख (+ सी)—obliquely in a slanting direction. पाडल फूल—Sk पाटल, Pr पाडल—the trumpet flower red or pink in colour Sk फुल्ल—(blossomed expanded) Pr फुल्ल OWR फूल—a flower माहि—Sk मध्ये, Pr मज्झ, Ap मज्झि, OWR माहि, माहि माहि—locative postposition—in within रि—is an expletive Sometimes it is used as a particle of address (See verse 58) रि रि often separate in the अन्वय e g like मार्गिरच्या रि वैमर कि ते मदनिरर अमूल

The full blown trumpet flowers lying oblique on the branches are compared to Kama's sword, the filaments of the flower are compared to arrows The alamkāra is रूपक

33 लागीय—Sk लग्न, Ap लग्गि—has sprouted (lit has adhered to) माह—Sk मारुत, Pr मारुअ—wind breeze हीअइ—Sk हृदय Pr हिअय हिअ—in the hearts of

The black bees hovering over the mango blossoms appear like a column of smoke rising from the anguished hearts of separated lovers The alamkāra is उत्प्रेक्षा

34 केसुय—Sk किंशुक Pr कसुम (He viii-1-29)—A kind of tree having beautiful red blossoms but without any odour Mod Guj केसूडो वाकुडा—Sk वक्र (+ क), Pr वकुड, curved bent आकडा—Sk अङ्कुश Pr अकुस—a peg or bracket Mod Guj आकडो (a curved iron bar a hook) जाणि—Sk ज्ञायते Pr जाणीअइ OWR जाणि जाणिइ—as if (lit is known to be) Ap जाणि can also be imp 2nd pers sing and an

absolutive or connective part. of शा The जाणि in question corresponds to Mod Guj जाणे, which is used absolutively as an adverb Hence it is more correct to consider it as having descended from Sk ज्ञायते, Pr जाणिर rather than from Sk जानीहि or ज्ञात्वा विरहिणिना—ना is the pl form of नउ < Ap तणउ, its derivation has already been descussed इणि कालि ज— At this very (ज) moment (कालि) ज—Sk एव, Ap जि—a particle showing emphasis—just, very कालिज—Sk कालेय (the liver)—Pr कालिज्ज, Mod Guj काळजु—hearts (lit livers). कादइ —Sk कर्षति, Pr कड्ढइ—drags out, tears out ताणि—Sk तनाति, Pr तणइ—to stretch, to lengthen out ताणि काडइ—is a compound verb, in which both the members are principal verbs independently used ताणि is most probably, a क्त्वान्त— absolutive or connective participle

The curved Kiṁśuka buds are like the hooks of Madana With them he ruthlessly tears out the hearts of women separated from their husbands

The alaṁkāra is उत्प्रेक्षा

35 आयुध शालअशोक—Śala and Aśoka trees are his—Kāma's weapons Usually the following five are enumerated as the पञ्चबाण* of Kama

> अरविन्दमशोकं च चूतं च नवमल्लिका ।
> नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥

किशल निस्या असि झबकइ—The sprouts or tender leaves (of शाल and अशोक trees) appear like flashing swords to the separated lovers झबकइ are struck with terror

36 केतु—a banner a comet केतुकि—Sk केतक Mod Guj केवडो—Name of a plant with long yellow green leaves अवर—Sk अपर adv, Pr अवर—or—used as a conjunctive विरह विदारण—tearing or rending (the hearts of) the separated lovers करवत—Sk करपत्र, Pr करवत्त—a saw

The long blades of the Ketakı plant are lıke comets terrıfyıng the lonely travellers Their thorny edge looks lıke the sharp blade of the saw, which splıts the hearts of the separated lovers The alamkāra ıs उत्प्रेक्षा, ıf कि ıs construed as 'as ıf', and सन्देह, ıf कि means 'or', just lıke अवर of the next carana

37 वनसपइ—Sk वनसपद् Ap वनसपइ (He vııı-4-335)—the (vernal) glory of the forest. साथु—Sk सार्थ, Pr सत्थ, company निशा—at nıght—अं ıs an adverbıal suffix havıng locatıve sense It ıs lıkely to have evolved from Sk स्मात्, Ap हा (He vııı-4-355) सामरइ—Sk संस्मरति, Pr संभरइ, remembers

38 विरहि (विरह B MS) करालीय—ın a wretched (lıt terrıble) plıght on account of separatıon. फालीय—Sk पाटित, Pr फालिअ (He vııı-1-198, 232)—tormented (lıt rent asunder) बालीय—the young maıden—चोलीय अगु—with lımbs flushed red

The young maıden tormented by separatıon, ıs ın a terrıbly wretched plıght, her lımbs are all red (wıth anguısh of separatıon) तोलइ—Sk तुल्ति (sometımes तोल्ति), Pr तोलइ—equal to lıke. विषय गणइ तृण तोलइ—despıses the plea sures of senses भग—Sk भंग, Pr भंग—a cırcumlocutory or roundabout way of speakıng, perıphrasıs The ınstru mental term ıs dropped बोलइ ते बहु भग—speaks ın a curıous veın.

39 रहि—Sk रहय, Ap रहि—Imperatıve 2nd pers sıng —leave asıde, stop तोरीय—(1) Sk त्वरित, Ap तुरिय—ımmedıately, at once (2) Sk त्वरया, Ap तुरिय—wıth haste जो—(Sk पश्य) Ap adeśa जोइ—lo, look —Imp 2nd pers sıng Or Sk यदि Pr जइ, OWR जु (मुग्धा) इलि (अलि B MS)—(Sk हला ?)—Deś अल्लिआ Mod Guȷ अली—a mode of addressıng a female companıon स्यु—Sk कादृशम्, Pr कीदृसअ or कइसउ, OWR किस्यु, किसु, स्यु सु—*an ınterrogatıve partıcle*—what, why (as ın the

present case) It is interesting to note that this सु is semantically different from सु or शु meaning 'with' or 'like' (as in रति अनर प्रीति मिउ v v 18, गल्लथळ नारगफळशा—Nalakyana by Premānand) वाम—Sk वादयने, Pr वामए, वासर—to warble Here imp 2nd pers sing नाहुलउ—Sk नाथ, Ap नाह + (उल Ap स्वार्थिक term), OWR नाहुल्ज—(dear) husband. अजीय —Sk अद्यापि, Ap अज्जवि, OWR अजी (मुग्धा)—Mod Guj हजी— yet, even now मू—Sk मम, Ap मइ, मह, dat gen. sing —to me, by me रहि रहि . विलास—Get you gone, at once O cuckoo Enough of your warbling My beloved husband has not returned yet, I am in no mood to enjoy (pleasures, here music of the cuckoo)

DHRUVA, curiously, interprets तोरिय as haughty, erratic (mod Guj तोरी) तोरि is a modern Gujarati word, most probably borrowed from Arabic, and is not likely to be current so early There are hardly any words of Persian origin in *Vasanta Vilasa* The language is nearer to Pr and Ap Besides तोरी will not suit the context

40 वरि—Sk उपरि, Pr उवरि—on cf Mod Marathi post position वर मू—dat —to me सयरि—Sk सती, Pr सही, सहि, OWR सइ The ending रि may be a diminutive or pejorative suffix or an evolute of वर. सखीवर Sk, Pr सहीभर, Mod Guj सहीयर Here the final र may be a fem term

The love-lorn lady finds the necklace burdensome, elegant dress loathsome, and sandalwood or the moon unpleasant

41 माइ—Sk मातृ, Pr माइ—here voc sing—O mother अनीठउं—Sk अनिष्ठितक, Pr अनिट्ठियउ—difficult to bear (lit such as could not be completed) मू दूप अनीठउ—I can t bear this anguish of separation दीठउ गमइ न चीरू—the very sight of garments is loathsome गमइ—Sk गम्यते, Pr गम्मइ (He viii-4-249) आजु—Sk अद्य Ap अज्जु (He viii-4-343)— today उचीठउ—Sk उच्छिष्टक, Ap उच्छिट्ठउ—stale leavings सवइ

—Sk स्वदन—tastes भोजनु . . नीर—Food is unwelcome and even water does not taste well (in my present plight)

42 तुय—Sk त्वम्, Ap तुहु य is an evolute of Sk च or अपि—you too इया कर—हा is the inflected form of the adj इ (Sk मीदृशार) कर—DHRUVA interprets कर as a verbal form from Pr कर < Sk कृ शाकर—why do you do, *i e* cause (pain *to our friend*) *I however suspect* कर *to be the gen term* current in Eastern dialects during v s 1300 1400 It is found in Tulsidasa's Rāmacaritamānasa frequently It is used in the dative sense here हा कर = Mod Guj हाने why cf उक्तिव्यक्तिप्रकरण of दामोदर ed मुनि श्रीजिनविजयजी सयरि—our friend This verse appears to be spoken by the female friend of the separated lady. सतावु—Sk सतापय, Pr संताव—here सतावु is a direct tatsama verb—2nd pers plural present अबल म मारि कलकिय—Don't kill a helpless woman, O disreputable one (If you kill a helpless woman it will add to your infamy) शकिस्या (शकीयरे B MS)—शकि—think, fear. शकीय—thinking considering, suspecting स्या is obscure. Perhaps it may be a scribal error for स्या (Des अलय = परिचित, शान —Mod Guj अल्पा) The B MS reading शकीयरे yields satisfactory meaning हिव—Sk भवति, Pr हिवइ (He viii-4-238)—becomes शकिस्या हिव पाप—It is (will be) a sin—consider that.

DHRUVA reads हा कर सयरि सताप as the second quarter of the verse He considers कर to be a verb, and सताप as the object *I believe* कर to be the dat-gen term, and सताप to be the verb

43 छाडि—Sk मुञ्च Ap adeśa छड्ड, छडि—leave. न—Pr णइ adv—A particle used to strengthen and emphasise the idea expressed by the foregoing word न is not a negative particle here, nor an evolute of Pr ण (< Sk तद् and इदम्) पाखलि—Sk पक्षन, Pr पक्खत्तो—OWR पाखलि, पाखती—roundabout, around Both मुग्धावबोध and बालशिक्षा of संग्रामसिंह give this word बालशिक्षा gives as its equivalent Sk परितः भमरला . . पाखलि—O bee, begore,

do not harass my friend (lit leave the vicinity of my friend) खारतल—Ap धुत्त (He viii-4-422)—perplexed nonplussed अम्ह—Sk मम or अस्माक, Pr अम्ह—my, our आपण—Sk आत्मन or स्वयम्, Pr अप्पाण—of yourself (नीजस्य or स्वयम्) ता—Sk तस्या, Pr ताअ (pl ताण)—of herself आपण ता नही वइर—There is no hostility or hatred between yourself and her DHRUVA explains this quarter as "There is no enmity between us (आपण—i e the female friend and the moon)' This interpretation has no relevance, as the female friend is not oppressed by the moon. Besides आपण in the OWR meant oneself, it acquired the sense of 'we' or 'us' much later

44 Now commences the speech of the विरहिणी मन मथतड—Sk मथन् Pres part, Pr मथन्त—afflicting or oppressing sorely (lit churning) दीह राति—Sk दिवस, Ap दिअह, दीह—day, day and night पोयइ वयरू अराति—The enemy (or 'at night' if अ राति are construed as separate words) Manmatha harbours hostility against me

45 मुझ—Sk मम or मह्य Pr मज्झ Ap मज्झु—to me, my प्रिय वातडी—the account, news of my darling, Sk वार्ता, Ap वत्तडी (He viii-4-432) कहि सहि . वातडी—Tell me dear friend, something (lit the story or news) about my darling दोहिल्ड—Sk दुःख, Pr दुह—'ल is the Ap taddhita मतुप् suffix meaning full of', or Deś दूहव, Ap दूहल—unfortunate—difficult to endure ठाइ—Sk स्थायी—Pr ठाइ—steady, composed

46 फरकइ—Sk स्फुरति, Pr फुरइ—(or Deś फरकइ = कंपते) —throbs quivers, vibrates जाघडी—Sk जङ्घा, Pr जंघा—डी is the Ap fem स्वार्थिक suffix (He viii-4-431—स्त्रियां तदन्ताड्डीः।)—legs (the portion between the knee and the ankle) ता—Sk तावत्, Ap तावँ, Mod Guj—तो बिहु—Sk द्वयो or द्वि, Ap बि or बिहु dat gen and abl—for two Or हु may be simply pleonastic (cf चालविहा विहुपरि = द्विधा, and मुग्धा विहुगमा = ग्रामद्वय).

लगइ—Sk लगित्वा, Ap लगि, लगिय, OWR ल्यार, लगि, लिगार (= प्रभृति, आरभ्यबाल्शिक्षा of सप्रामसिंह). वामिसु—Sk वमिष्यामि, Ap वमिस्सउं, or वमिस्सिउं—fut. 1st pers. sing—I shall eject or send away.

DHRUVA reads as the second quarter तारडी विञ्चार आज and interprets it as 'the legs (तारडी) get intertwined with or pressed against each other.' I do not know how he arrived at the meaning 'legs' for 'तारडी'. Perhaps he was misled by the outward resemblance between तारडी and the modern Guj. slang टांग. Anyway, his interpretation of the verse is facile and incorrect.

47. सहू—Sk सर्वः, Ap साहू (He viii-4-366)—all, entire. भागलउ—Sk भग्नक, Ap भग्गउ, OWR भागउ—hurried away, disappeared (lit. fled away). कागलउ—Sk काक, Pr काग—a crow. कुरलतउ—Sk कुरव् (uttering the cry of a bird such as a crane) Ap कुरुन्त—cawing. वरणए—Sk वर्णयति, Pr वण्णइ, वण्णए, OWR वरणए—praises. Perhaps वरणए comes directly from tatsama वर्णयते. Hence the preservation of र. अरण—Sk अरण्य, Pr अरण्ण—a forest. ए—Sk ए, Pr ए—an expletive.

When the love-lorn lady saw the crow cawing (which is an omen, presaging the advent of dear ones) her anguish of separation disappeared immediately. She began to praise the crow, particularly because he had forsaken the forest (to give her the happy portent of the return of her dear husband).

DHRUVA reads as the second quarter—कागलु करलउ पेखि, and renders it as 'having seen a letter from her husband's hand (करलउ).' Evidently he understands by कागलु 'a letter'. कागलु in the sense of a letter is of a much later date and of Persian origin (कागज). Persian words are almost entirely absent in the poem. Besides, the interpretation of करलउ as written by the hand is absolutely fanciful and erroneous, as लउ in the sense of लिखित is unknown in OWR. Perhaps he seems to consider लउ as a gen. suffix. But here too the

only instances of ऌउ suffix that are usually quoted are taken from *Vasanta Vilāsa*, and they can be easily interpreted otherwise as स्वार्थिक suffixes They are—चापुला तरुअरनी वली and वहरि हसुल्ड जासु

48 धन—Sk धन्य, Pr धन्न—bless you सर-Sk स्वर, Pr सर—voice, here cawing तू सर—Sk तव, Pr तुह gen —your voice मू—Sk मम, Pr मह gen —mine देसु—Sk दास्यामि, Pr देस्स—I shall give you. कूर—Sk कूर, Pr कूर—boiled rice. करवल्उ—Sk करव, Pr करब—flour or meal mixed with curds (दध्योदन) आबल्उ—Sk अम्ल (क), Pr अब (ल)—curds (तक्र) ल्हेसु—Sk लप्स्ये, Ap ल्हिसउ, ल्हेसउ, ल्हेसिउ—I shall get The lady addresses the crow "Blessed be your voice. I shall give you all my wealth For your meal I shall give you boiled rice and curds rice, if I find any curds". DHRUVA reads देसु for देस in 48a, and करा बउ for करवल्उ and जरहु for जइ हु His rendering of the verse is exceedingly queer. It is—"Bless your voice O crow You (तू) will give me (मू देसू) everything I prepare (करा) nice (बउ-वरम्?) boiled rice for your food You will get (ल्हेसु) a ripe (जरहु) ambalu (a kind of sour fruit)" His rendering is obviously incorrect. He has been misled by ल्हेसु and देसु, and has considered them as fut 2nd pers sing Then somehow he has not caught the meaning of करावउ His rendering of the last quarter hangs loose, it has no connec tion, whatsoever, with the rest of the ver.e He has misread जुरे हु (B MS), (i e जइहु in A MS) as जरहु, which has led to this error

49 देसु—Sk दास्यामि, Ap देसउ, देस्सिउ—I shall offer you कपूरची वासि रे—The fragrance of camphor. वासि—Sk वाशय, Ap वासि—caw, utter your cry वली—Sk वलित्वा, Pr वलिअ, Mod Guj वळी—once again सरु—Sk स्वर, Pr सर—sound, warbling एउ—Sk एतद्, Ap एउ, Mod Guj ए—that one, this रूपम—Sk रौप्य, Pr रुप्प—made of silver, silvern. पायडीउ—

Sk पक्ष, Pr पख, or Deś पखुडिअ—wing. वेउ—Sk द्वि, Pr वि, OWR वि, विहु (cf बाल्शिक्षा—बिहुपरि = द्विधा) both Pr उ is an indeclinable showing collection (समुच्चय) or certainty (निश्चय). Sometimes it is used only pleonastically or as an expletive. It comes from Sk तु > Pr उ सोवन . . . . वेउ—(I shall get your) beak worked beautifully with gold and both your wings with silver

50 सभाविआ—Sk सभावित Pr सभविअ, OWR सभविअ—honorific plural—expected शकुन विचारि सभाविआ—expected from the omens तींहि—Sk तत्र, Pr Ap तहि—there at that moment. वालम—Sk वल्लभ, Pr वल्ल, वम्म—anusvara is spurious or प्रक्षिप्त—dear husband darling रमिभरि—full of joy, rapturously Sk रमेन भरिता—Ap रमि भरिअ—(निशभरि B MS—all throughout the night)

51 सरिसीय—Deś सरिस (= सह)—with Or Sk सदृश, Pr सरिस, OWR सरसिउ (मुग्धा), सरीसउ (बाल्शिक्षा) pronounced perhaps सरीखउ (= समान, तुल्य)—like भरतारि—Instr sing—Sk ॰न (in practice एन—रामेन)—Pr ॰ण (in practice एण, एण—रामेण, रामेण) —Ap ॰ण म् (in practice एण, ण्ण, ए—रामेण, रामेण, रामें—forms like पुत्तिं, पुत्तइ are also in evidence)—OWR इ (often changed to इ) or इइ (see मुग्धा) ते—Sk तद् fem, Pr ती—that. गयगमगीय —Sk गजगमनी, Pr गयगमणी—with a graceful gait (like that of an elephant.)

52 कामिनी—Dat. term. is dropped. नाहुला—Instr sing —Instr term इ, or इ is dropped here इ of the locative and the instrumental is dropped very frequently. कहण न जाइ—Mod Guj कह्यु जाय नहीं—it is impossible to describe This is a peculiar OWR passive construction which also has the sense of potential or शक्यार्थ Cf—अन्नु जु तुच्छउ तहे धणहे तं अक्खणइ न जाइ (छाया—अन्यद् यत्तुच्छं तस्या धन्याया तदाख्यातु न याति He viii-4-350) हीइए मारीनइ थल कीधउ पग मेल्हणउ न जाइ (Kānhadade Prabandha I, 216 in the A MS of my text)

It is suggested by some scholars that this sort of construction gave rise to the Pr and Ap ईअइ, इयइ, and इज्जइ endings (ईअ and इज्ज are pass terms in Prakrit). e g कथन यानि will give rise to Pr Ap कहण नाइ (passive constr.), which bears a close resemblance to कहिज्जइ (Sk कथनीय gives rise to कहणीय, कहणिज्ज etc.). नइ—Sk अन्यत्, Ap अण्ण, OWR अनइ, नइ (मुग्धा. gives अन्य as the Sk equivalent of अनइ) पामीय नइ—Here the connective नइ strengthens the sense of पामीय cf Mod Guj पामाने

The rapturous joy which a woman feels in the company of her husband defies description. Her union with her husband is reflected in the added charms of her personal beauty

DHRUVA explains कामिनी नाहुला जीं सुख as 'those pleasures of the husband and wife'.

53 पूप—a floral head-dress—Derivation of this word is obscure. Perhaps it may have some relation to Pr पुप्पइ < Sk मज्जति (He viii-4-101) If so पूप might be construed as "an all-covering (floral) dress" सेत—Sk श्वेत, (Pr सेअ) Ap सेत—white किया—Sk कृत, Pr किअ—made. The lady is dressed entirely in white, her head-dress is prepared from केतकी flowers कुसुमचइ—of the flowers चइ is the instr inflection of the gen term चउ

54 मदालस—languid with the passion (of love) आलसीया—Sk आलसित, Pr आलसिय—lazy, languid तींह—here ह is the usual OWR genitive term Sometimes ह occurs as a dat. sing suffix, as in भरतेश्वर बाहुबली रास (edited by MUNI Jinavijayaji (1 12 जाण हवु भरहेसरह) It is descended from Ap ह, gen pl term (See Notes on verse 7) लावनि—Sk लावण्य, Pr लावण्ण, लावन, OWR fem लावनि—beautiful, (lit graceful) लावनि सयरिसु—with charming lady friends रंग—with great joy Instr sing term is dropped

The limbs of the fair lady (now reunited with her husband) are languid with the passion of love She plays a रास with her charming lady friends in an ecstasy of joy

55 थान—Loc. term is dropped कि—Sk किं, Pr किं, कि, OWR कि an—interrogative particle, an equivalent of Mod Guj शु झलक्कइ—Sk दग्ध, Ap ādeśa झल्क्कि (He viii-4-395)—flashes. नउ—Sk ननु (acc to दोधकवृत्ति), Ap नउ (He viii-4-444—इवार्थे न-नउ-नाइ नावइ-जणि-जणव ।)—as if नु (B MS)—Sk ननु, Ap नउ, OWR नउ, नु (or Sk नु, Pr णु, OWR नु)—particle showing प्रश्न or वितर्क. बीजनउ चन्दु कि भालि—The ornamental kumkum mark on the fore-head (Mod Guj चांदली) is compared to the crescent moon The alamkara is उत्प्रेक्षा गल्ल—Sk गल्ल—cheeks This word is rarely used in Sk literature. It appears more like a Deśya word, Hemacandra has mentioned it in Deśinamamalā ii, 81. गल्ल . विशाल—Her spotlessly white cheeks mock the full moon disc, which has dark spots on it मयकह—Sk मृगाङ्क, Pr मयंक—ह is the OWR gen. term.—of the moon The alamkāra in the first carana is उत्प्रेक्षा The second carana is an instance of the संदेहसङ्कर of व्यतिरेक and प्रतीप

56 आगलि—Sk अग्र, Pr अग्ग, OWR आगलि (मुग्धा आगलि = अग्रे, पुरत) originally a noun in loc, used in OWR as an adverb Ap अग्गलउ and Pr अग्गिल्लिय (Sk अग्रिम) show that the लउ here is a sort of a मतुप् taddhita suffix in the Pr Ap stage and not a mere स्वार्थिक termination जइ—absolutive participle—lit having gone न्हाइ—Sk स्नाहि, Pr ण्हाहि, Ap ण्हाइ, OWR न्हाइ—Imp 2nd pers sing—bathe—मुख आगलि . जाति न्हाइ—you look so filthy, O lotus, when compared to her charming face, go and get yourself well washed by plunging into water दतह—to her teeth—ह is a dat term here म—Sk मा, Pr मा, Ap म—a particle of prohibition usually used with imp 2nd pers sing तु जि—you your self—जि is a particle of emphasis Sk एव, Ap जि तमाहि—

Sk नम्यसि—Ap तम्मद्दि, तम्मेहि—you are pained or distressed (by the effort) Or Sk तम्य, Ap तम्महि—(you must) despair, (of the comparison) दतइ तमाहि—O pomegranate do not show your seeds to her teeth, you will, thereby only distress yourself (by bursting out while showing the seeds), but will never equal the beauty of her teeth

Both the caranas are examples of प्रतीप alamkāra

DHRUVA reads गाहि for न्हार and दाडिम जित सुसमाहि for दाडिम तु ति तमाहि He interprets the last quarter as—' O pomegranate, you are conquered (जित) by the beauty (सुसमा) of her teeth"

It would be interesting to note in this connection that though one would be tempted to interpret जित माहि as 'in the spirit of conquest or superiority' on the analogy of the Mod Guj जीतमा, it is incorrect, particularly as Sk—जयति gives rise to Pr जिणइ (He viii-4-241), OWR जिण्इ (= विजयते-बाल्शिक्षा) and जीपइ (the only example of √जि in *Vasanta Vilāsa*—derived from the base जिप्पइ, He viii-4-242, or from जेप्पि, He viii-4-441), while Pr जित्त (Sk जित) though recorded in सुपासनाहचरिअ, is comparatively rare in Pr Ap and early OWR literature Thus DHRUVA's interpretation (जित = conquered by) is incorrect

57. हरीयाल—Sk हरिताल, Pr हरिआल (= पीतवर्ण उपधातु) —a yellow orpiment or mineral, arsenic वानि हसइ हरीयाल Her (golden) complexion ridicules the yellow हरिताल आलति— Sk आलपन्ती, Pr आलवन्ती—is singing gently, humming आल्वइ (BMS) Sk आलपति, Pr आल्वइ—sings hums मुताहल—Sk मुक्ताफल Pr मुत्ताहल (He viii-1-236)—pearls

DHRUVA reads नीलमणि for मणिमय He renders हरिआल as 'greenery' or 'verdure', misled perhaps by the Mod Guj हरियाळ meaning 'greenery' In order to suit this meaning he appears to have changed मणिमय to नीलमणि Both of my Mss read

मणिमय, and नीलमणि has no particular relevance in this context I suspect, therefore that DHRUVA has emended मणिमय into नीलमणि, which will fit in with his interpretation of इंदीवर

58 वीणी—Sk वेणि Pr वेणि—braided hair (dangling on the back) भणउ—Sk भणामि, Pr भणामि, भणेमि, Ap भणउं—describe name जगमु—mobile मदन कृपाण—sword of Madana, the god of love प्रकटीय—3rd pers sing, past from the tatsama base प्रकट—created, (lit. manifested).

Is it her braid of hair dangling on the back, or a snake or a mobile sword of Madana? Are her eyebrows made (lit. created) in order to take the place of his bow by Madana? वीणि . मदनकृपाण—is an instance of संदेह alamkāra (considering कि as a connective particle) किरि धणुह समाण—is an example of उपमा alamkara.

59 सीसु—Sk शीर्ष, Pr सीस—the head पूरिय—Sk पूरित, Pr पूरिय—covered with (Sk पूरयित्वा, Pr पूरिअ, Ap पूरि, पूरिय 'having filled', is also a likely interpretation However, I prefer the earlier one i e from Sk पूरित) चगु—Deś चङ्ग Pr चग—lovely nice. सीसु . चगु—The head (i.e the parting line of the hair) is covered with saffron, and lovely pearls are inserted (in the hairs) रापडी—Sk रक्षा, Pr रक्खा—a jewelled ornament of the head, originally worn as an amulet or charm to ward off evils जडीय—Sk युक्त or योजित, Pr जाडिअ OWR जुडिय (जुन्ड=युक्ते—बालशिक्षा) fixed set studded (Sk जटिल Pr जडिल=खचित is also a possible source of the word) जाणि कि—cf Mod Guj जाणे के—as if (see Notes on verse 34)—कि is used as a connective particle here फणिमणि —the jewel of the cobra रापडी चगु—On her head there is a studded रापडी appearing like a lovely snake jewel

60 चालए रथ कि अनगु—as if the Ananga the god of love, is moving in a chariot सूर समान—like the Sun—Sk सूर्य, Pr सूर (He viii-2-64) *That fair faced lady oppresses*

the hearts of the ascetics. (Her charming face looks) as if Ananga is moving in a chariot, with the brilliant circular कुण्डल्s (circular ear rings, or pendants) as its wheels. The alamkara is उत्प्रेक्षा.

DHRUVA's text omits this verse altogether.

61 भमह—Sk भ्रू, Pr भमुह (neut), भमुहा (fem)—eye-brows गुण—Sk गुण, Pr गुण—(as the) bowstring हीय वरतणु हार—the necklace on the bosom of the charming lady Sk हृदय, Pr हिअ, Sk वरतनु, Pr वरतणु

The eye-brows of the fair lady, are rather the bow of Manmatha, and the necklace on her bosom is the bowstring, the eyes (i e. the looks) are like the arrows, it (this bow of Manmatha) infatuates and graces the whole world The alamkāra is उत्प्रेक्षा There is an additional verse in DHRUVA, after this one, which is absent in my text.

पल्लवपेलाल पाणि कि जाणि कुसुम सुकुमाल ।
सरल तरल भुजदड कि दड कमलिनी नाल ॥

I believe this verse to be spurious, particularly as the description of the hand is irrelevant in the context here where the face is being described in a continuous series of similes and उत्प्रेक्षाs from verse 55 to verse 63 After the 63rd verse the poet proceeds to describe the hands, the bust and the lower limbs In the 63rd and 64th verses the hands are described in a lovely simile.

62. हरावइ—Sk हारयति, Pr हारवइ and हरावइ—(He viii-4-31, 409) defeats जोतीय—Sk पश्यन्ती, Pr जोअती—while seeing, (i e. by her graceful looks) or eyes. मोतीय ना जालि (B MS) जालि—She has a pearl veil on the head (Sk जालिका > Pr जालिआ, or Sk जाल > Pr जाल > OWR fem जालि—veil) Note—नाद्य न of the A MS does not yield a satis factory rendering I suspect it to be a scribal error for ना जाल. I have, therefore, accepted the reading °नां जालि of the

B MS. अधर कीयां परवाल—(Her lips) ridicule (lit. make them appear mean or inferior) the corals. DHRUVA reads as the last quarter अधर जिस्या परवाल—The corals, rather, are like her lips—(i.e. the lips are so infinitely more charming than the corals, that it would be more appropriate to consider the lips as a standard of comparison for the corals).

Both the caranas are instances of प्रतीप alaṁkāra.

63. नाकु—Deś णक्क—nose. लीजइ—Sk लभ्यते, Pr लिब्भइ, लिज्जइ, OWR लीजइ (see बालशिक्षा)—can be taken. मूंठि—Sk मुष्टि, Pr मुट्ठि—a fist. लाकु रे लीजइ मूंठि—Her waist is so slender that it can be held in a fist. चोल मंजीठ—red mañjisthā powder (•madder). चोल—Deś चोल (= गन्धद्रव्यविशेष; मञ्जिष्ठा); Sk मञ्जिष्ठा, Pr मञ्जिट्ठा, Mod Guj मजीठ. (An auktika* gives मजीठ राती माठी = माञ्जिष्ठा माटिका, which shows the prevalence of double-barrelled words like चोलमजीठ, मजीठराती in OWR). जाणि रे चोलमजीठ—The tender red hands are like red majeetha powder.

64. कमलमृणाल समान—slender and soft like the stalk of a lotus जीपइं—Sk जयति, Pr जिणइ, OWR जीपइं conquers (i.e. surpasses in grace). जीपइं उदरि पंचानन—She surpasses the lion (lit. conquers) in the shapeliness of the belly. (व्यतिरेक alaṁkāra) आनन—dat. or gen. term. (usually OWR इ) is dropped here. आनन नहीं उपमानु—The beauty of her face defies comparison.

DHRUVA reads कटि for उदरि, perhaps a deliberate emendation in order to make the comparison with the lion more telling.

65. अमीयकलसा—Sk अमृतकलश, Pr अमियकलस—pitchers of nectar or ambrosia. पगि—(1) Sk पणित, Pr पणिअ—pledged to; (2) Deś पणिअ adj. (= प्रकट)—manifest; (3) Sk प्रगुण, Pr पगुण—lovely, charming. थापणि—Sk स्थापन, Pr थप्पण—

* प्राचीन गूजराती गद्यसंदर्भ—ed. Jinavijayaji MUNI p. 197.

(= न्यम) a deposit, capital तणीय अनग = अनग तणीय—of Ananga god of love तीहचउ—इ is the OWR gen suffix चउ is an additional gen term which indicates that in OWR इ had practically lost its value as a gen term and had come to be considered as a part of the pronominal base रायणहारु—Sk रक्षग Pr रक्खण, OWR राखण हारु is the OWR genitive or हर् suffix*—protector, guardian कुच नि . भुजग—Her two breasts are pitchers of nectar—charming deposits of (lit pledged to) Ananga, and the white necklace is like their guardian serpent The alamkara is रूपक

66 नमणि—Sk नमन Pr नमण—submission योधर—र is a contraction of रि नमणि . समामि—The breasts, like hard veteran warriors, never accept defeat in the battle of love सनाहु—Sk सनाह, Pr सनाह, सणाह—armour पामि—Sk प्राप्य, Pr पामिअ, Ap पामि कञ्चुक . . पामि—They (breasts) fearlessly remove their armour in the form of the bodice, though they have to encounter the great warrior in the form of the husband DHRUVA reads योध रनिह for योधर सुरत He seems to have been puzzled by the र in योधर and so he has emended the reading

67 उर वरि त्रिवलि तरग—the three folds on the belly are like the waves (of the नाभिसरोवर) जघन समेखल पीवर—the hips are large and girdled पहिरणि—Sk परिधाने, Ap पहिरणि (He viii–4–341), OWR पहिरणि—for dress चीवर पहिरणि चग—nice garments form (her) dress DHRUVA's text omits this verse and gives instead, the following verse—

उन्नत कुच कि हिमगिरिवरी शिखरि तेह पईठ ।
हार नीझरण माहि रे नाहुरे झील्तु दीठ ॥

'The necklace is like a spring of water, falling from the

---

* करणहार, लेणहार, देणहार इत्यादि बोलिवइ क्रिया शब्दनइ अति निहा 'णहार कहीयइ निहां तृच् प्रत्यय 'तृ' इमित आवइ—(मुग्धावबोध) करणाहरु लेणाहरु, देणाहरु इत्यादी वर्तमाने तुण्-तृचौ । (बालशिक्षा)

snowy peaks of the high breasts; the husband plays in these waters '

DHRUVA's text, thus omits the only description of the navel, the त्रिवलि and the hips in the poem, and repeats instead, the description of the breasts already given in verse 65 As both A and B MSS of my texts agree in giving नाभि गभीर . . . पहिरणि चग, I consider उन्नत कुच हीलतु दीठ, an interpolation

68 निरुपमपणइ—in a matchless manner. OWR पण is derived from Ap प्पण, a taddhita suffix, which makes abstract nouns from adjectives. (वड्डप्पणु परिपाविअइ हत्थिं मोक्कलडेण —He viii-4-366)—इ is the instr. sing term. विधि—Brahmā, the creator—instr. sing. term इ or इ is dropped here. तां—Sk तावत्, Ap तावँ—OWR ता (मुग्धा), ताउ (बाल), Mod Guj तो—expletive (a particle, showing वाक्यभूषा or अवधारण). जाघडी—Sk जङ्घा, Pr जंघा—legs जांघडी उपम न जाइ—Her legs are incomparable in beauty. निरुपमपणइ . . . जाइ—Creator shaped her legs with matchless skill, so they are above comparison. नेउर—Sk नूपुर, Pr णेउर—anklets केऊर—Sk केयूर, Pr केऊर—bracelets worn on the upper arm, armlets', Mod Guj बाजुबध बांहडीआइ—Sk बाहु, Pr बाहा (fem.), Ap बाहडिआ, (He viii-4-432—आनान्ताड्डा । धूलडिआ०) इ is the loc. term.—Pr loc. ए ending or म्मि term > Ap इ and इ loc. endings > OWR इ and इ loc. terminations.

69 अलविहिं—Sk लघुवेन, Pr हलुअइ (He viii-2-122), OWR अलविं मींचइं—closes—derivation of मींचइं is doubtful. बालशिक्षा of सग्रामसिंह, dated v. s. 1336, gives मीलति, निमील्यति as the Sk equivalents of मीचइ,* which is not a phonetic but only a semantic equivalent Sk मीलति will give rise to मील्इ only. हींचइ—swing—pres 3rd pers pl (Derivation is not known There is only one word which comes phonetically very near;

* See प्राचीन गुजराती गद्यसंदर्भ—Jinavijayaji MUNI p 213

it is a Deśya word हिंचिअ meaning 'walking on one foot') दोल्हिहि—Sk दोला, Pr दोला—हि is the loc sing term here In Ap हि is the loc sing term for feminine nouns and nouns ending in इ, and हिं is the loc pl term for fem nouns and nouns ending in अ एकि—fem form of एक—one (lady) प्रियु—Sk प्रिय, Ap प्रियु OWR प्रियु, पियु—darling—(The retention of र as the second member is noteworthy See He viii-4-398 वाधो रो लुक्।) रमलि—जमलि of the BMS is a better reading—जमलि would mean 'together' (with the husband) Sk यमल Pr जमल—a couple—इ may be the instr or fem inflection Or Sk यमलित, Pr जमलिअ—as a couple रमलि might have come from Ap रवण्ण (He viii-4-422), < Sk रम्य, ण then changing to ल in the OWR stage, and इ added as the fem term रमलि = रम्या lovely, charming (qualifying नम्बेलि) एकि . वेलि—One lady strikes her husband gently with a lotus, and indulges in amorous water-sports in the company of her husband

70 लालिय—Sk ललित, Pr ललिअ and लालिअ—lovely charming छदि—Sk छन्द, Pr छद, OWR छदि—instr sing छदिं—(1) longingly, with desire, (2) according to the measure of the music एकि . रास—Another lady arranges a garabā or rasa with a charming harmony of ताल and छद (time measure in music, indicated by the clapping of the hand) रास दिइ is a typical OWR idiom cf ठामि ठामि दिवराइ रास—कान्हडदे प्रबन्ध—खण्ड १-२३८ एकि . सविलास—Another lady is taunting or rebuking her lover (for his lapses) gently and gracefully What her taunt is comes out in the verses that follow (verses 72—85)

DHRUVA reads वाली for लालिय and वाल्भरि for वाल्भराहिं

71 मुरकल्इ—with a faint smile—Mod Guj मरकल्डु Its derivation is doubtful Mr C P PATEL has suggested Sk मदकल्क, Ap मयकल्डउ, Guj मरकल्डु But I consider it unlikely as मदकल्क does not mean 'a smile' in Sk Perhaps

the word is a combination Pr मुर (मुरइ = हासेन स्फुटति—He viii-4-114, or = रमति, plays, sports—Prākrita Sarvasva p 73) and Pr कल (कलइ—to make a sound, कल adj —sweet, कल noun—an indistinct sweet sound) मुख मचकोडइ—makes a grimace (lit twists her face) मोडइ—Sk मोटयति, Pr मोडइ, to twist, make crooked लुलयल—(1) Sk लुलित, Pr लुलिअ + ल— tremulous, drooping, fatigued वानि—Sk वर्ण, Pr वण्ण, Guj वान In Sk and Pr it means 'complexion', 'colour of the body', in Mod Guj it has acquired an additional sense of the 'body' धनुप—B\'s reads सुवन, meaning 'gold' वपोडए— Sk विकत्थते, Pr विकत्थए—depreciates disparages, censures लोडए—Sk लोडति, Pr लोडए—agitates, disturbs मुरकलइं मुख . . . सुरगु—She smiles gently (twists her mouth in a smile) and bends her drooping limbs, she, thus, disparages the bow by (the curves of) her body and disturbs the heart of her lover (lit a loving heart)

72 फूअली—Sk कोमल, Ap कुंपल—Guj कूंपळ अलीयल— Sk अलि, Pr अलि (अल or इल is the Ap स्वार्थिक suffix)—O bee धंधोलि—Sk भ्रामय, Ap धंधालि—embarrass, cause to stagger गुणवेध—Sk गुणविद्, Pr गुणविद, गुणवेद—one who knows how to appreciate merits, a connoisseur. साचउ—Sk सत्यक, Ap सच्चउ—right, correct महिउ—Sk मथित, Pr महिअ— (1) shaken up, agitated (on account of rough use), (2) curds म रोलि—Sk रोलय, Ap रोलि (He viii-4-121). Imp 2nd pers sing (1) agitate, disturb, (2) churn

From this verse commences the fair lady's taunt (उपालम्भ) to her husband in the form of a समासोक्ति, as mentioned in the 70th verse

पाडल कली . . . म रोलि—The lady says: 'The Patala bud (i e her delicate body) is exceedingly soft, dont's use it roughly, O bee (i e her husband) Granted that you know how to appreciate beauty, however, do not crush an unripe

bud ruthlessly The alamkara is समासोक्ति All verses from 72 to 83 are instances of समासोक्ति

73 कटकसकडि—full of thorns, crowded with thorns एवडइ—Sk इयत्, Ap एव (He viii-4-408)—such (lit so much) केवडइ—loc sing —Ketaki plant or flower छयल्पणइ —Deś छइल (= विदग्ध) + पण OWR taddhita term —cleverly, skilfully माणइ—Sk मानयति, Pr माणइ—values experiences

The bee, (the nayaka) having entered the Ketaka, so full of thorns, (i e the proud nayika) enjoys its beauties cleverly and experiences its charming fragrance

74 वउलसिरी—Sk बकुलश्री, Pr वउलसिरी—in the Bakula tree or flower—loc term dropped मदभिभल—Sk मदविह्वल, Pr मदभिभल (He viii-2-58)—maddened by lust इ—Sk इति, Pr इइ—such, or Sk एतद्, Pr एअ—that भलपणु—Sk भद्रत्व, Ap भल्लप्पण (He viii-4-351)—Mod Guj भलपण, भलापणु—goodness तणु—Sk तनु, Pr तणु—limited, little माल—Sk माल्य, Pr माल—to look beautiful Sk माल्य, Pr मल्ल flowers तणुमाल—whose charms have decreased ती—Sk तद् (fem)—Pr ती (in nom pl and in oblique cases)—that सुकमाल ती (B MS) Sk शुष्क, Pr सुक—the flowers of which have all dried up वउलसिरी . भाज—The lady taunts her husband for his fickleness through a समासोक्ति— You are completely engrossed in the Bakula tree. Is this proper, O bee? You have entirely forgotten the Mālati, now that its (flowery) charms have decreased (withered away)' She chides him for neglecting her and turning his attentions to a fresh beauty

75 नेह पराणउ—Sk स्नेहपरायण, Pr णेह परायण—absorbed in love (Also Sk प्राण > Pr पराण) भृगु—a bee (symbolically a lover, or husband who is fickle in his love) अलगा—Sk अलग्न, Pr अलग्ग, Mod Guj अलगो—separated, ununited पिउ—Sk प्रियतम, Ap पिअउ अलगा पिउ—when he is separated, before union नमण—Noun used as an adj in OWR—humble, cour

teous इ—Sk एतद्, Pr एअ, Mod Guj ए दमण—Sk दमन, Pr दमग —overbearing रसु रगु—the nectar and the beauty (in the case of a flower) चालइ नेह . . . रसुरगु—" O friend, the bee (i e the lover) moves about so absorbed in love (i e appears so loving), that I thought him to be loving and courteous (भन्उ—Sk भद्र) But he is very humble and courteous only before he is united, having enjoyed (my) youth and beauty he becomes so overbearing and repressive". Thus the lady goes on taunting her lover

76 विलसिवा—Sk विल्‌सितुम्, Ap विल्‌सेवि, OWR विल्‌सेवा or विल्‌सिवा—to sport, to amuse himself It is noteworthy that the OWR infinitive suffix इवा is phonetically nearer to Ap एवा (= Sk तव्य, He viii 4, 438) than to Ap एवि (= तुम् He viii 4, 441) विवरु—Sk विपरीतक, Ap विवरीअउ, wrongly, faithlessly. निहालइ—Sk निभाल्यति, Pr णिहाल्इ—looks for, sees इणि—Sk एतेन, Pr एएण, एएणा—by that fellow, by him निय गुण—Sk निजगुण, Pr णिअगुण—his peculiar traits. नींगुण—Sk निर्गुण, Pr णिग्गुण—worthless. लागु—Sk लग्न, Pr लग्ग—relation, union (Or Deś लग्ग = चिह्न—sign) चालइ .. लागु—" The bee commences to go astray in his amours, he looks for his path He has revealed his bad traits It appears (says a lady friend of the nayika) you are tied to a worthless man "

DHRUVA appears to have misread चालि and आचरिया as वालि and आवरिआ He does not comment on the verse as he considers it obscure

77 गरवु—Sk गर्व—OWR tatsama गरव—pride मू सिरि—on my head, on me भमलु—Sk भ्रमर, Pr भमलो (He viii, 1, 244)—Ap भमलु—a black bee बइठु—Sk उपविष्ट, Ap वइट्ठ (He viii-4-444)—past pass part used as a verb of the past tense—has sat मालइ—Sk मालती, मालइ—the jasmine creeper दहु—Sk दग्धक, Ap दड्ढउ or दहिअउ—afflicted, grieved (विहर B MS—Sk विद्रत Pr विद्दय—tormented) अव—Sk अथ, Pr

अह The auktikas give अथ as the Sk equivalent for इव, and अधुना for इवडा—now हु—Sk भवतु, Pr हुअउ or हवउ, OWR हउ—(मुग्धा. gives भवतु as the equivalent of हउ)—Mod Guj हों (= भले, 'be it so' in standard Guj), and हउ ('enough' in the Kāthiāvāri dialects of Gujarāti)—enough भणी—Sk भणित्वा, Pr भणिअ, OWR भणि, भणी—saying OWR भणी acquired the sense of 'therefore' 'hence' and 'towards' at a later stage अवहु (हू इव भणीअ B MS)—now enough of waiting for the Malati creeper केसूय गरवु भणी बहहु—"O Kesūya, do not feel proud of the approach of the bee He (the bee) has suffered the anguish of separation from his beloved Malati for a long time, and only being tired of his endless grief, has at last accepted you" The lady thus taunts a rival in her love

78 चलण—Sk चरण, Ap चलण (He viii-1-254—हरिद्रादौ ल ।) feet The Sk र → Pr ल mutation is a general characteristic of Māgadhi (रसो लशौ । He viii-4-288) In Mahārāstri Prakrit generally a medial र does not undergo any change However, as an exception to this general rule a few words like हरिद्रा and others (of the हरिद्रा group) change their र to ल चरण is one of such words चांपइ—Deś चप, Ap चपइ (He viii-4-395)—presses चापइ—Sk चम्पके, Pr चपय, OWR loc sing चापइ—in the Campaka tree or flower. रूडउ—(B MS रूडइ)—in a lovely thing The derivation is obscure Perhaps the word is of Deśya origin, or it might have evolved from Sk रूप, Ap रूअ (ड is a स्वार्थिक suffix) दोहग—Sk दौर्भाग्य, Pr दोहग्ग—misfortune आगइ—Sk अग्रे Ap अग्गि, OWR आगि, आगइ इस्यु—Sk ईदृशक, Ap अइसउ, OWR ईसउ (बालशिक्षा), इसउ (मुग्धा), इस्यु (Vasanta Vilasa and Kahnadade Pr), such. निवधु—Sk निबन्ध, Pr णिबंध—relationship सखि . . निबधु—O friend, the bee does not set his foot in the Campaka nor enjoys its odour Beauty is always attended with misfortune such is the law from days of yore " The

verse is a संसृष्टि of समासोक्ति (first carana) and अर्थान्तरन्यास (second carana)

DHRUVA renders the third quarter as "such a beautiful flower is affected by misfortune' He does not explain the last quarter भागइ इस्यु निवउ, which he considers to be obscure He gives the following additional verse after the 78th, which is not given in either of my Mss

नितु नितु चरीअइ मरुउ, मरुउ गध कुरगि ।
भमर ! भमी भमी रीगउ रीणउ तम रम रगि ॥

He explains मरुउ as Mod Guj मरवा, and कुरगि as Mod Guj एल्ची, रीण as अरण्य, and रीणउ as Mod Guj रैवो.

79 भमतउ—Sk भ्रमत्, Pr भमन pres part.—while roaming गुणु करइ—does good, renders important service, does a good turn कोरीउ—Sk कोरित, Pr कोरिअ—pounded, pierced तींणि—Sk तेन, Pr तिणा, तेण—by that वरासडइ—Sk विपर्यासन—OWR वरासइ—mistake, loss enmity ड is spurious or प्रक्षिप्त. बालशिक्षा gives विपर्यस्त as the equivalent for वरासिउ But विपर्यस्त will be विवज्जय in Prakrit So it is unlikely that the word descended through the Prakrit वस—Sk वश, Pr वस—bamboo सोइ—Sk साऽपि, Ap सोइ (He viii-4-401) —he भमरि . . सोइ—"The black bee does good while roaming Seeing an Aguru plant pierced (by a bamboo), he destroys the bamboo (by boring holes inside) even now out of that spite" DHRUVA considers this verse obscure and does not comment on it

80 सुहातीय—Sk शोभमाना pres part —Ap pres part. सोहन्ती —looking beautiful प्रेमसुहातीय—looking graceful on account of love जातीय—Sk जाति (Pr जाइ)—OWR tatsama जाती—the jasmine plant or flower, Malati plant or flower म चींति—Sk मा चिन्तय, Ap म चिंति—do not think of her do not remember her. विहसीय—Sk विहसिता, Pr विहसिआ—blossomed निवाटीय—Sk नवमालिका, Pr णवमल्लिया—A kind of jasmine plant

बालीय—Sk बालिका, Pr बालिआ—young मूरष . . . . प्रीति—O you mad fellow, the loving and graceful Malati is gone for ever, don't pine for her now Lo, there blossoms for you in that bower young and fresh Navamālikā.

81 थुड—Deś थड (=यूथ, समूह)—group. एकथुड—in one group, near each other (cf Mod Guj थटमा = near by) बउल नइ—(A MS जइ appears to be a scribal error, नइ of B MS should be the correct reading.) Sk बकुल, Pr बउल—Bakula; वेउल—Sk विचकिल, Pr विअइल्ल—a kind of jasmine. वेउ लता—both the plants लता is perhaps OWR dative—Pr लताण—Māgadhi लताइँ विचालइ—Sk विचलित, Pr विचलिय—moving, or Deś विचाल (= अन्तराल)—in the midway, in between. किस्या—why (मुग्धा. gives किं as the equivalent of किसउ) मरइं—Sk म्रियसे, Pr मरहि, मरहिं—die, suffer. विलसि—Sk विलसिता, Pr विलसिआ—blossomed. एक . . . वेउ—Bakula and Vicakila are near each other. Both of them are full of tender love (or, It is not possible to love both). O foolish bee, why do you hang on between them? You cannot make both of them bloom (i e. you cannot accept both.) DHRUVA's text and commentary are—एकि थडि . . . . बउल विउ लता, नवि भेउ ।

भमर ! विचारि किशा . . . पामर ! विलसि स्यू वेउ ॥

बउल—Mod Guj बोलसरी, भेउ—Mod Guj भेद, किशा—Mod Guj शामाटे, स्यू—Mod Guj साथे These notes are too scanty to enable us to make out the meaning of the entire verse

82. मातीय—Sk मत्त, Pr मत्त, OWR fem मातीं—intoxicated, rapturous. जिम—Sk यथा, Ap जिम, OWR जिम—like नव नेहु—tender love मूंकइ—Sk मुञ्चति, Ap मुकइ—leaves, abandons चूकइ—Sk भ्रश्यते, Pr ādeśa चुकइ—disappears, forgets देहु—Sk दृश्, Pr देह, OWR देहउ or देहु, pres 1st sing; or OWR verbal noun देहु < Sk दर्श—sight, or Sk दास्यामि, Ap दाह or दिसहु (fut 1st sing)—I shall give, or Sk ददामि, Ap देउ—give.

DHRUVA considers the verse obscure We shall however try to attempt an explanation of the central idea The central idea appears to be like this "The lotus plant, is intoxicated with flower juice and is full of tender love, but the selfish bee enjoys its nectar at the proper time abandons it then disappears and is seen no more " Thus the Nāyikā by a clever Samāsokti taunts her husband, " I am young and charming like the lotus plant in full bloom, and I am full of tender love for you But you, like a bee, enjoy my beauty and then forsake me and are seen no more So I shall withhold myself from your embraces '

83 पलास—Sk पलाश Pr पलास—the Kimshuka tree (Guj केसूडो) करसां—Sk कीदृश Ap कइसउं, OWR किसउं (मुग्धा and बाल)—how Hemacandra gives कीस also as the equivalent of कस्मात् (He viii-3 68) मुग्धावबोधम् gives किसउ = किं and तउ किसउ = तत् किं ग्रुला—Sk गृहीत Pr गहिअ—taken taken to आंबिली—Sk आमलकी, Pr आमलई—the Amlā tree कुचभरि फलित कि तरुणीय—like a young maiden with heavy breasts करणी —Sk करेणु Pr करेणु Mod Guj करेण. The Kareṇa tree with bright yellow flowers रति माण्डि—turn your affection to भमर मांडि—' *O bee, why have you accepted the worthless* Palāśa neglecting the lovely mango and Āmalaka trees ? (Leave it and) direct your attentions to the Karena which is (bending down with flowers) like a young maiden with heavy breasts "

DHRUVA reads घरा थला for करसां ग्रुला, and interprets it as ' leave it as a ghostly thing (बला गणीने तजी दे)" The use of the Arabic word बला is unlikely at this period of the evolution of Gujarāti Besides करां cannot be accepted as imperative 2nd pers of OWR कर

84 रंजवइ—Sk रञ्जयति, Pr रंजेइ, रंजए—to please to gratify सुजयवण—Sk मञ्जुवर्ण, Pr मंजुवण्ण—with lovely and delicate

speech. ठाइ—Sk स्थान, Ap ठाय (= निमित्त, हेतु, स्थिति) —by this way, in this position. धनु—Sk धन्य, Pr धण्ण or धन्न, OWR धन, धनु—blessed. इणपरि . . . ठाइ—Thus the fair ladies please their husbands in this manner with sweet and delicate words. धनु धनु . . . गाइं—The poet closes with a benediction by way of फलश्रुति.



APPENDIX I

Variant Readings in Dhruva's Text †

1*b* दाहिण वाहण, जाम

2*a* पहु तीय निउणी हिव रनि वरनि, पहुनी वमन्न

2*b* नम अन्न

3*a* सीन गिऊ हिमवन्नि

4*a* मयण तणा, मह्मह्या मह्रु महवार

4*b* पुकारइ पिक अपारि

7*a* रमर मुनिना मन (मुनिजनना मन *Haji Mah Vol*)

12*a** रमइ विमेमि

12*b* चदनमरी

14*a* जयराणि रोधइ नीवन जीवन, सुवान

18*b* रति प्रीति स्यू

23*a* आतुलाडाली आन्नी

23*b* आदसु आ इसु

24*a* ज मणु थिर, मोरचु मग मार

25*a* निशि छइ गामनि, मय वय जाणि

25*b* सही असु हणइ

27*a* विगमइ, जिम जिम विहसइ, सहसइ

27*b* उद्दम्य, थाइ जु वानि

28*a* इमगानि

28*b* मान्नी ते बहु मङ्ग

30*b* मयणर हइआणन्दण वन्दण

31*b* (मार्तु मार *Hāji Mah Vol*) दीपक जीअ

32*a* यामिनी बाधइ तरवम तरवम

33*b* मूकइ हिइ के विरहिअ विरहि अ

36*b* विरहिअ हिअअ विदारण

38*a* चोली चङ्ग

40*a* हार ते मार मू उर वरि (उर वरि हार ते मार मू *Hāji Mah. Vol*)

41*a* सखि दीह दूस अनोढऊ

42*b* दाड़ी हुवइ पापु

44*a* मन मथतु सुइ अरानि

44*b* पोपइ वरतणि राति

46*a* तांघडी विन्मार

47*a* वागलु वरल्ड

47*b* अरण इ ताणि विशेखि

48*b* वरावलु आवलु अरहु

50*b* निशि भरि

53*b* मिन्निआ मण्डन मारी नारी स्यू भरतार

54*a* लावनिमय रसु रङ्ग (जसु रङ्ग *Haji Mah Vol*, सह रंगि *Errata* प्रा गु का.)

Note—DHRUVA'S order of

---

† *Vasanta Vilāsa*, edited by K. H. DHRUVA in *Prācīna Gurjara Kāvya*, Gujarat Vernacular Society, 1927.

* After the 12th verse Dhruva has adopted the following order 7, 14, 13, 15, 16 and 18

the *caranas* is reverse

55*a* झबकउ वीजनु Note—DHRUVA's order of verses is 58 55, 56 57.

56*a* नल्नि रे जई जलि गाहि

56*b* दाडिम जिन सुरमाहिं

57*a* नीलमणि कुण्डल कानि ह

58*b* करि कुसुमायुध

59*a* सीमन्त सींदुरि हुरिउ, मोती सुरङ्ग

60 DHRUVA omits this verse

61*a* सुग हिअडइ चर हार

61*b* बाण कडारला सोहइ

Additional verse after 61—

पहन पेशल पाणि कि जाणि कुसुम सुकुमाल।
सरल तरल भुजदण्ड कि दण्ड कमल्नि नाल॥

62*b* अधर जि, अधर जिस्या

64*b* जीपइ कटि

66*a* योध रतिह सग्रामि

67 Instead of नाभि .... चग DHRUVA gives the following verse—

उन्नत कुच कि हिमशिखरी शिखरि तेह पईठ।
हार नाझरण माहि रे नाद्दु रे झील्तु दाठ॥

68*a* रूपमई विधि

69*a* हींदोलि

69*b* जलि पंकि

70*a* दिइ थाली ताली

70*b* एक, बालम्भरि

71*b* वानि सुवर्ण, नितु नवरङ्ग

72*a* छइ कूअली

72*b* गुणवेद, मही म विरोल्नि DHRUVA places vs 73 before vs. 72

73*b* परिमलु चङ्गु

74*a* मनु मणि अलि

74*b* सुकुमाल ती, विमरु

75*a* पालइ नेहु पुराणु न जाणु न भलु

75*b* थिकउ गुण विमण इ

76*a* वालि विलसिवा वित्ररनि

76*b* आवरिआ ईणी पीगुण

77*a* ममर वईठु

77*b* वहु वहइ हू हवइ भणी पईठु

78 Additional verse after 78—

नितु नितु चरीमइ मरभउ; विरूभऊ गध कुरङ्गि।
भमर भमी भमी रीण उ लीणउ तम रस रङ्गि॥

79*a* अगर अकोरिउ जोइ

79*b* तीणइ विरसइ

80*b* विहसी भील नवमाली वालीइ माडि

81*a* पकि थडि (सारिसी)* वउल विउ ल्ता नवि भेउ

81*b* भमर विचार किशा (करि)*, विलसि स्यू

82*a* नव नेहि

82*b* लेवु रसु, भमरलु देहि

83*a* करा बन्ग Additional verse after 83—

दमनह गुणि मदमातउ रातउ रूपिहिं मृङ्गु।
कुन्दकुसुम रमाडइ छाडइ चापुला सङ्ग॥

84*a* नितु प्रिय, मञ्जु वईण

84*a* धन धन, जे

---

* There is a lacuna at both the bracketed places in the *Haji Mah Vol*

APPENDIX II

*Sanskrit and Prakrit Verses in the Vasanta Vilāsa**

या कुन्देन्दुतुषारहारधवला या श्वेतपद्मासना
या वीणावरदण्डमण्डितकरा या शुभ्रवस्त्रावृता ।
या ब्रह्माच्युतशङ्करप्रभृतिभिर्देवैः सदा वन्दिता
सा मा पातु सरस्वती भगवती निःशेषजाड्यापहा ॥ १ ॥

—सुभाषितरत्नभाण्डागार ४–१३

ईदृग्वसन्तविभवेन यथा यथामी प्रौढिं क्रमेण दिवसा परिदर्शयन्ति ।
शङ्के त्रपापरिमलेन तथा तथैता श्यामा नवीनवनिता इव सङ्कुचन्ति ॥ २ ॥

चिंचोट्ठे वहुल ण देंति मअण णो गधतेल्लाविला
वेणीओ विरअति देंति ण तहा अगम्मि कुप्पासअ ।
ज वाला मुहकुकुमम्मि वि घणे वट्टति ढिल्लाअरा
त मण्णे सिसिर विणिम्मिअ वला पत्तो वसतूसओ ॥ ३ ॥

—कर्पूरमञ्जरि १–१३

श्रीमद्वसन्तऋतुराजविलासभूमिर्भ्रातर्विभाति सहकारमहीरुहोऽयम् ।
तानप्रदायिषु षडङ्घ्रिषु कोकिलोऽयमत्र प्रपञ्चयति कञ्चन पञ्चम यत् ॥ ४ ॥

---

* I have followed the text given by the A MS after correcting obvious errors In the footnote I have given the important variants from the B MS Wherever possible I have traced the verses to their original sources. Where I have found the text of the A MS to be entirely wrong, I have given the text of the verse from the original source and have indicated the variant readings of the A MS in the footnote.

1 d न पातु B 3 a विंउट्ठे, न दिंति मयण, तिल्ला A. वहुल B, b वेणीउ विरयति लिंति न A देंति B c वयण A, व घणे विरति B d शिशिर, वसतूसवो A. 4 b स्थानप्रदायिषु A

भिन्दन्तश्चन्दनालीं कमलमुकुलजां धूलिमुद्धूलयन्त–
श्चुम्बन्तश्चूतवीथीं परिमलबहुलांश्चम्पकान्कम्पयन्तः ।
आरादारामसीमातटघटितघटीयन्त्रनिर्मुक्तवारां
धारामाराधयन्तः श्रमजलरिपवो वान्त्यमी गन्धवाहाः ॥ ५ ॥

—शार्ङ्गधरपद्धति–३८१४

कावेरीतीरभूमीरुहभुजगवधूभुक्तमुक्तावशिष्टः
कर्णाटीचीनपीनस्तनवसनदशालोलनस्पन्दमन्दः ।
लोलल्लाटीललाटालककललितलतालास्यलीलाविलोलः
कष्ट भो दाक्षिणात्यः प्रसरति पवनः पान्थकान्ताकृतान्तः ॥ ६ ॥

—शार्ङ्गधरपद्धति–३८११

रक्तोत्पलग्रथितचुम्बितकुञ्चिकाभैरुत्फुल्लकिंशुकलताकुसुमैरमीभिः ।
उद्घाट्य किञ्चिदपि मानमयं कपाटं कामो विवेश हृदि संप्रति
दम्पतीनाम् ॥ ७ ॥

दीर्घा वन्दनमालिका विरचिता दृष्ट्यैव नेन्दीवरैः
पुष्पाणां प्रकरः स्मितेन रचितो नो कुन्दजात्यादिभिः ।
दत्तः स्वेदमुचा पयोधरभरेणार्घो न कुम्भाम्भसा
स्वैरेवावयवैः प्रियस्य विशतस्तन्व्या कृतं मङ्गलम् ॥ ८ ॥

—अमरुशतक–४५

सुदतीजनमज्जनार्पितैर्घुसृणैर्यत्र कषायिताशया ।
न निशाखिलयापि वापिका प्रससाद ग्रहिलेव मानिनी ॥ ९ ॥

—नैषधीयचरित २–७७

दोलागतागतविनोदरसेन गीतं प्रापञ्चयन्त सुदृशः श्रितपञ्चमं यत् ।
तस्य प्रतिध्वनिरिवोपवनश्रयाणामश्रावि कण्ठकुहरेषु कुहूकरीणाम् ॥ १० ॥

हृष्टस्मराणि भृशमुत्सुकतागृहीतवासोविपर्ययविलोलमृदुस्मितानि ।
व्रीडाविकुञ्चितविलोलविलोचनानि यूनां रतान्तललितानि महोत्सवोऽभूत् ॥११॥

---

6 b दशान्दोलन (शार्ङ्ग०). 8 a नेत्रैर्निन्दीवरैः A. 9 a कषायनाशया A. 11 a हृष्टस्मरामि B.

उपरि नाभिसर परिपातिना पटकुटीव मनोभवभूपते ।
विजयिनस्त्रिपुरारिजिगीषया तव विराजति भामिनि कञ्चुकी ॥ १२ ॥

—सुभाषितरत्नभाण्डागार ४२६–२९९

मन्दं मन्दमुपैति दक्षिणवधूताटङ्कतालीदल-
ज्योत्स्नासीकरनिर्झरव्यतिकरक्लिन्नो वसन्तानिल ।
सम्भोगान्तनितान्ततान्तवनितापीनस्तनप्रोत्सन्
मुक्ताहारलताभ्रमश्रमजुषो बिंदुस्रजा तस्कर ॥ १३ ॥

उपरि निपतितानां स्रस्तधम्मिल्लकाना
मुकुलितनयनानां किञ्चिदुन्मीलितानाम् ।
उपरिसुरतखेदश्रान्तनिद्रागताना-
मधरमधु वधूना भाग्यवन्त पिबन्ति ॥ १४ ॥

—सुभाषितावलि–२१३५

स्निग्धं दृष्टिपथ विभूषितवपु कर्णस्य कण्डूयन
केशाना च मुहुर्मुहुर्विवरण वार्त्ता च सख्या सह ।
नाभेर्दर्शनमग्रतश्च गमन बालस्य चालिङ्गन
कुर्युं प्रीतिवशात्स्त्रिय समदना दृष्ट्वा नर वाञ्छितम् ॥ १५ ॥

विश्वनय विजयते मकरध्वजोऽयमस्त्रीकृतेन मम कोमलकूजितेन ।
एन तथापि कुसुमास्त्रमुशन्ति लोका पुंस्कोकिलोऽरुणितदृष्टिरिति क्रुधेव ॥१६॥

अथ सुललितयोषिद्भ्रूलताचारुशृङ्ग
रतिवलयपदाङ्के चापमासज्य कण्ठे ।
सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्र
शतमखमुपतस्थे प्राञ्जलि पुष्पधन्वा ॥ १७ ॥

—कुमारसम्भव २–६४

---

12 a परिताडिता A b कामिनि B 13 a ताडीन्ल B d श्रमपयोबिंदु B 14 c सुरतजनितखेद B 15 c उत्पथ च गमन B d कुर्वीरन् विवशा B 17 b आरुह्य A

उत्तुङ्गपीवरकुचद्वयपीडिताङ्गमालिङ्गितः पुलकितेन भुजेन रत्या ।
श्रीमाञ्जगन्ति मदयनयनाभिरामः कामोऽयमेति मदघूर्णितनेत्रपद्मः ॥ १८ ॥

—प्रबोधचन्द्रोदय १-१०

तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-
र्द्वयमिदमयथार्थं दृश्यतेऽस्मद्विधेषु ।
विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै-
स्त्वमपि मदन बाणान्वज्रसारान्करोषि ॥ १९ ॥

—शाकुन्तल ३-३

कुसुमकार्मुककार्मुकसंहितद्रुतशिलीमुखखण्डितविग्रहाः ॥
मरणमप्यपराः प्रतिपेदिरे किमु मुहुर्मुमुहुर्गतभर्तृकाः ॥ २० ॥

—शिशुपालवध ६-१६

वसन्ते वासन्तीद्रुमकुसुमसौरभ्यलहरी-
भ्रमद्भृङ्गीभङ्गीरचितबहुलारावमुखरे ।
प्रियां स्मृत्वानाथां विरहविधुरो मन्मथवशा-
दहा हाहा हाहा हरिहरि मृतः कोऽपि पथिकः ॥ २१ ॥

किंशुकाः कुसुमिताः कलकण्ठीकूजितैर्मुकुरिताः सहकाराः ।
नागतः प्रियतमः सखी हा मे का गतिर्मधुरुपागत एव ॥ २२ ॥

वसन्तप्रारम्भे चिरविरहखिन्ना सहचरी
यदि प्राणान्मुञ्चेत्तदिह वधभागी भवति कः ।
वयो वा स्नेहो वा कुसुमविशिखो वेति विमृश-
न्तुहीति प्रव्यक्तं पिकनिकरझङ्कारमशृणोत् ॥ २३ ॥

—सुभाषितावलि-१६८८

---

18 a आलिंगित: B. 19 d कुसुमबाणान् (शाकुन्तल), करोति A. 20 a खंडितद्रुत A.
21 b भृंगीरंगैरचितमधुरारावमुखरे B, c हृदयविन्यसन्मन्मथ B. 23 a प्रियविरह B; b भवतु A MS; c विषमविशिखो B, d स्तिन्द्रीवेति व्यक्त A, तुहीवेति व्यक्त B.

माण मुग्ध देह वल्हजणे दिहिं तरुत्तरं
तारुण्ण दियहाइँ पच दह वा पीणत्थणत्थभण ।
इत्थ कोइलमञ्जुसिंजणमिसा देअस्स पचेसुणो
दिण्णा चित्तमहूसवेण भुअणे आण्ण व्व सव्वस्मा ॥ २४ ॥

—कर्पूरमञ्जरि १–१८

अपूर्वोऽय धनुर्वेदो मन्मथस्य महात्मन ।
शरीरमक्षत कृत्वा भिनत्त्यन्तर्गत मन ॥ २५ ॥

मधुरया मधुबोधितमाधवीमधुसमृद्धिसमेधितमेधया ।
मधुकराङ्गनया मुहुरुन्मदध्वनिभृता निभृताक्षरमुज्जगे ॥ २६ ॥

—शिशुपालवध ६–२०

मुग्धे मान न ते युक्त कर्तुं प्राणाधिके प्रिये ।
धत्ते मत्सी कियत्काल जीवितं वारिणा विना ॥ २७ ॥

—सुभाषितरत्नभाण्डागार ४९७–१

यान्ती महेभवदनङ्गमहे सहेल हेरम्बकुम्भसुहृदा स्तनमण्डलेन ।
काचिद्युवानमथराजपथावतसमसस्थले सुभगमानिनमाजघान ॥ २८ ॥

मालतीमुकुले भाति मञ्जु गुञ्जन्मधुव्रतः ।
प्रयाणे पञ्चवाणस्य शङ्खमापूरयन्निव ॥ २९ ॥

रतिपतिप्रहितेव कृतक्रुध. प्रियतमेषु वधूरनुनायिका ।
बकुलपुष्परसासवपेशलध्वनिरगानिरगान्मधुपावलि ॥ ३० ॥

—शिशुपालवध ६–७

विचिन्वती पान्थपतङ्गहिंसनैरपुण्यकर्माण्यलिकज्जलच्छलात् ।
व्यलोकयचम्पककोरकावली स शम्बरारेर्बलिदीपिका इव ॥ ३१ ॥

—नैषधीयचरित १–८६

---

24 a मुचध देहि A b तारुण्य दिन होइ B, c देयस्य A, d सहसा आणव्व A, आणत्थ वप्पवम्मा B 25 a दुरात्मन B, b अक्षय B 26 b निभृतात्कर A. 28 a महेभवदनगगन A, b महास्थले AB 30 a रनुनायका A 31 a विचिन्वती, हसनै A, पाथविहग B, b दीपका AB

युवद्वयीचित्तनिमग्नमनोचितप्रसूनशून्येतरगर्भगह्वरम् ।
स्मरेषुधीकृत्य धिया मयान्धया स पाटलायाः स्तबकं प्रकम्पितः ॥ ३२ ॥
—नैषधीयचरित १–९५

रसार्द्रसालः समदस्यतामुना स्फुरद्द्विरेफारवरोषहुंकृतिः ।
समीरलोलैर्मुकुलैर्वियोगिने जनाय दित्सन्निव तर्जनाभियम् ॥ ३३ ॥
—नैषधीयचरित १–८९

स्मरार्धचन्द्रेषुनिभे कशीयसां स्फुटं पलाशेऽध्वजुषां पलाशनात् ।
स वृन्तमालोक्त खण्डमन्वितं वियोगिहृत्खण्डिनि कालखण्डजम् ॥ ३४ ॥
—नैषधीयचरित १–८४

अशोकमर्थान्वितनामताशया गतान् शरण्यं गृहशोचिनोऽध्वगान् ।
अमन्यतावन्तमिवैष पल्लवैः प्रतीष्टकामज्वलदस्त्रजालकम् ॥ ३५ ॥
—नैषधीयचरित १–१०१

त्वदग्रसूच्या सचिवेन कामिनोर्मनोभवः सीव्यति दुर्यश पटौ ।
स्फुटं च पत्रैः करपत्रमूर्तिभिर्वियोगिहृद्दारुणि दारुणायते ॥ ३६ ॥
—नैषधीयचरित १–८०

अङ्गानि निर्दहतु नाम वियोगवह्निः संरक्ष्यतां प्रियतमो हृदयस्थितो मे ।
इत्याशया शशिमुखी गलदश्रुवारिधाराभिरार्द्रमनिश कुरुते कुचाग्रम् ॥ ३७ ॥
—शार्ङ्गधरपद्धति–३४८३

पीयूषं विषवद् बिसं विशिखवत्पङ्केरुहं शङ्कुवद्
वेश्मान्तर्वनवत्सदैव मनुते शृङ्गारमङ्गारवत् ।
किं चान्यत्सुभग त्वदीयविरहे न क्वापि धत्ते धृतिं
पर्यङ्केऽपि न भूतलेऽपि न गृहारामेऽपि न प्रेयसी ॥ ३८ ॥

---

32 b धीः कृनिधिया मियान्धया A. पाटल्या A 33 a रसालसालः (नैषधीयचरित & B MS); स्फुट द्वि० A 34 a नभे A. 35 a ध्वगात् A. b अमन्यतावंदा A. 36 b दारुणायसे A. 37 a निर्दहति A, b कुम्भे गृह्णाने B.

रात्रि कल्पशतायतेऽपि दिवसो मन्वन्तराब्दायते
शीतांशुर्दहनायते मलयजो लेपः स्फुलिङ्गायते ।
आहारो गरलायते प्रतिपद कामोऽपि वैरायते
प्रेयस्या प्रियविप्रयोगसमये किं कि न दु सायते ॥ ३९ ॥

कर्णे यन्नकृत सखीजनवचो नैवाद्दृतावन्धुवाक्
पादान्ते निपतन्नपि प्रियतम कर्णोत्पलेनाहत ।
तेनेन्दुर्दहनायते मलयजो लेपः स्फुलिङ्गायते
रात्रि कल्पशतायते किमपरं हारो भुजङ्गायते ॥ ४० ॥

—सदुक्तिकर्णामृत २-४०-१

इन्दु निन्दति पद्मकन्दलदलीतल्प न वा मन्यते
कर्पूर किरति प्रयाति न रति प्रालेयधारागृहे ।
कि चान्यत्सुभग त्वदीयविरहे सा दह्यमाना सती
त्वामन्तर्हृदि सस्थित दवभयानेनाम्बुभि सिञ्चति ॥ ४१ ॥

उत्पत्ति पयसां निधेर्वपुरपि स्यात सुधामन्दिरं
स्पर्धन्ते विसवालनालसरला हारावलीमशव ।
कान्ता कैरविणी तव प्रियसख शृङ्गारसार॰ स्मरो
हहो चन्द्र किमत्र तापजनन तापाय यन्मे भवान् ॥ ४२ ॥

निपततापि न मन्दरभूभृता किमुदधौ शशलाञ्छन चूर्णित ।
अपि मुनेर्जठरार्चिषि जीर्णतां बत गतोऽसि न पीतपयोनिधे ॥ ४३ ॥

—नैषधीयचरित ४-५१

दुर्वारा स्मरमार्गणा प्रियतमो दूरे मनोऽप्युत्सुक
गाढ प्रेम नव वयोऽतिकठिना प्राणा कुल निर्मलम् ।
स्त्रीत्व धैर्यविरोधि मन्मथसुहृत्काल कृतान्तोऽक्षमी
नो सख्यश्चतुरा कथ नु विरह सोढव्य इत्थ मया ॥ ४४ ॥

—शार्ङ्गधरपद्धति-३७५३, सुभाषितावलि-११५६

---

40 a बन्धुभाक् A 41 b प्रियाति न रतिं A 43 a निपतितापि A 44 d कथं तु A

दिनो विनोदान्तरितोऽपि याति न त्वा विना याति सुगात्रि रात्रि ।
उदन्तमन्तर्दयितस्य वाच चिर स्मरन्तीव मुहुर्मुमूर्छ ॥ ४५ ॥

किं बाले तव सव्रणोऽयमधरो गात्र च किं ते श्लथ
रात्रावद्यविचित्रभोगपटुना दष्टा भुजङ्गेन वै ।
यद्येव सहसा मृतासि न कथ कालेन दष्टा सती
जप्तस्तत्समयेप्यनङ्गरभसाद् हाहेति मन्त्रो मया ॥ ४६ ॥

प्रेयस प्रविशतो हृदालय मङ्गलाय किल काचिदङ्गना।
तोरणस्रजमिवाकरोत्कुचस्तम्भयोरुपरि हारवल्लरीम् ॥ ४७ ॥

कोटि जीव पिबामृत व्रज सखे शाखान्तर वायस
आयाते दयिते मनोरथशतैर्दास्यामि दध्योदनम् ।
इत्थ जल्पति यावदध्वगवधूस्तावत्प्रिय प्राङ्गणे
छिन्ना कञ्चुकमन्थयत्त्रुटत्रुटद्दोमाञ्चविस्फूर्जितम् ॥ ४८ ॥

आगच्छन् सूचितो येन येनानीत स मे पति ।
प्रथम सखि क पूज्य काक किंवा क्रमेलक ॥ ४९ ॥

—शार्ङ्गधरपद्धति-३५२७

गाढालिङ्गनवामनीकृतकुचप्रोद्भूतरोमोद्गमा
सान्द्रस्नेहरसातिरेकविगलच्छ्रीमन्नितम्बाम्बरा ।
मा मा मानद माति मामलमिति क्षामाक्षरोल्लापिनी
सुप्ता किं नु मृता नु किं मनसि मे लीना विलीना नु किम् ॥ ५० ॥

—अमरुशतक-४०

स्विद्यन्मुख स्वीकृतमन्दहास वल्गत्कुच व्याकुलकेशपाशम् ।
पुण्यातिरेकात्पुरुषा लभन्ते सम्भोगमम्भोरुहलोचनानाम् ॥ ५१ ॥

---

46 d रम्भा A. 47 b हारवल्ली A, बाहुवल्लरीं B 48 c पति मार्गो B
50 b नितम्बाम्बरा A. 51 a वलात्कुच A.

सदष्टेऽधरपल्लवे सचकित हस्ताग्रमाधुन्वती
मा मा मुञ्च शठेति कोपवचनैरानर्तितभ्रूलता ।
सीत्काराञ्चितलोचना सरभस यैश्चुम्बिता मानिनी
प्राप्त तैरमृत श्रमाय मथितो मूढै सुरै सागर ॥ ५२ ॥

—अमरुशतक–३६

मालती शिरसि जृम्भणोन्मुखी चन्दन वपुषि कुङ्कुमाविलम् ।
वक्षसि प्रियतमा मदालसा स्वर्ग एष परिशिष्ट आगत ॥ ५३ ॥

सुभाषितावलि–२२२८

अभिमुखे मयि सहृतमीक्षितं हसितमन्यनिमित्तकृतोदयम् ।
विनयबाधितवृत्तिरतस्तया न विवृतो मदनो न च सवृत ॥ ५४ ॥

—शाकुन्तल २–११

चन्द्र चन्दनमयस्तव बाले बिन्दुरिन्दुरिव राजति भाले ।
रागसागरविलङ्घनहेतुर्जीवयन्निजमन कुमुदानि ॥ ५५ ॥

सुषमाविषये परीक्षणे निखिल पद्ममभाजि तन्मुखात् ।
अधुनापि न भङ्गलक्षण सलिलोन्मज्जनमुज्झतिस्फुटम् ॥ ५६ ॥

—नैषधीयचरित २–२७

केशा केकिकलापविभ्रमभृत कर्णौ चलत्कुण्डलौ
वक्त्र निर्जितचन्द्रबिम्बमधरो बालप्रवालारुण ।
चक्षु सूर्यविकासि पङ्कजदल कुम्भाभिरामौ कुचौ
यस्या सप्रति वर्तते मृगदृश किं किं न चेतोहरम् ॥ ५७ ॥

गतिर्वेणी च नागेन रूपमूरू च रम्भया ।
प्रवालै पाणिरोष्ठौ च तस्यास्तुल्यत्वमागतम् ॥ ५८ ॥

---

52 c सीत्कारांतिक A, सीत्काराकित B, कामिनी A. 54 a अभिमुखे सति संहित AB, पयोदयम् AB b वृत्तिरतृप्तया A, नहि भृतो AB 55 a चन्दनभवस्तव भाले B, राजितबाले B, b बोधयन् युवमनकुमुदानि B 56 b न्यञ्जनिमज्जनि A 58 b तस्याश्च समतां गत B

अद्यापि तद् विकसिताम्बुजमध्यगौरं गोरोचनातिलकमण्डितमध्यदेशम् ।
ईषन्मदालसविघूर्णितनेत्रपत्रं कान्तामुखं पथि मया सह गच्छतीव ॥ ५९ ॥

श्रोणीचारुपथं पयोधरद्वयं भ्रूकार्मुकं दृक्शरं
पीनोरुद्विपमङ्गरागकवचं ताम्राधरोष्ठध्वजम् ।
काञ्चीनूपुरशङ्खदुन्दुभिरवं हेकाप्रणादाकुलं
कामिन्या नखदन्तशस्त्रमतुलं प्राप्नोतु युद्धं भवान् ॥ ६० ॥

धनुषी रतिपञ्चबाणयोरुदिते विश्वजयाय तद्भ्रुवौ ।
नलिके न तदुच्चनासिके त्वयि नालीकविमुक्तिकामयोः ॥ ६१ ॥

—नैषधीयचरित २–२८

अधरं किल बिम्बनामकं फलमाभ्यामिति भव्यमन्वयम् ।
लभतेऽधरबिम्बमित्यदः पदमस्या रदनच्छदं वदत् ॥ ६२ ॥

—नैषधीयचरित २–२४

तिलकुसुमसमानां बिभ्रती नासिकां च
द्विजसुरगुरुपूजां श्रद्दधाना सदैव ।
कुवलयदलकान्तिः कापि चाम्पेयगौरी
विकचकमलकोशाकारकामातपत्रा ॥ ६३ ॥

पञ्चाननं परिभवत्युदरेण वेणीदण्डेन कुण्डलिकुलं शशिनं मुखेन ।
या सा जगत्रयजयप्रथिता नताङ्गी युद्धया कया बत युधैरवला बभाषे ॥ ६४ ॥

कलशे निजहेतुदण्डजः किमु चक्रभ्रमकारितागुणः ।
स तदुच्चकुचौ भवन्प्रभाझरचक्रभ्रममातनोति यत् ॥ ६५ ॥

—नैषधीयचरित २–३२

निगदितु विधिनापि न शक्यते सुभटता कुचयोः कुटिलभ्रुवाम् ।
सुरतसंभ्रमतः प्रियपीडितावपि नतिं न गतौ गतकञ्चुकौ ॥ ६६ ॥

---

59 a अद्यपि तां A. 60 a चारुरथं B. c हिकाप्रणादाकुले B. 61 b विमुक्त A.
62 a फलमस्यामिति B, b रदनच्छेदेवनत् A. 66 b च्युतकंचुकौ B.

उदरं नतमध्यपृष्ठतास्फुटदङ्गुष्ठपदेन मुष्टिना ।
चतुरङ्गुलमध्यनिर्गतत्रिवलिभ्राजि कृतं दमस्वसु ॥ ६७ ॥
—नैषधीयचरित २–३४

वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये ।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्य उत्पाद्य इवास यत्नः ॥ ६८ ॥
—कुमारसम्भव १–३५

मा पादान्ते विलुठ विरम स्वामिनो हि स्वतन्त्राः
कश्चित्कालं क्वचिदपि गतस्तेन कस्तेऽपराधः ।
आगस्कारिण्यहमिति यतो जीवितं त्वद्वियोगे
भर्तुः प्राणाः स्त्रिय इव ततो यन्मयैवानुनेयः ॥ ७०* ॥

उन्नमय्य सकचग्रहमास्यं चुम्बति प्रियतमे हठवृत्त्या ।
अहह अहह अहह अहह मनोज्ञं जल्पितं जयति मानधनायाः ॥ ७२ ॥
—शार्ङ्गधरपद्धति–५०९; सुभाषितावलि–२०९०

गुणाः कुर्वन्ति दूतत्वं दूरेऽपि वसतां सताम् ।
केतकीगन्धमाघ्राय स्वयं गच्छन्ति षट्पदाः ॥ ७३ ॥
—सुभाषितरत्नभाण्डागार ११५–१

आपत्य चम्पकधिया नवकर्णिकारपुष्पेषु गन्धरहितेष्वपि चञ्चरीकः ।
प्रीतो मधूनि रसयत्ययमन्यपुष्पसौरभ्यसंस्तृतनिजाननवासितानि ॥ ७४ ॥

एलावने विचकिलस्तवके प्रियाले कङ्कोलके दमनके वनमालिकायाम् ।
पुष्पाणि जिघ्रति मुहुर्मधुपीभुजङ्गः कामेन नुन्न इव बाणपरीक्षणाय ॥ ७५ ॥

---

67 a स्फुरदङ्गुष्ठ A. b त्रिवलिभ्राजि A. 68 a व च नाति A. 70 b कांचित्कालं A पुनस्तेन A c प्राय' प्राणीश्वयमिव जनो जीवितत्वद् A d यन्मयैवास्ति तेन A. 72 a प्रियतमा A 74 a चिंचिरीक. A. b रसयत्यय A

* These figures indicate the number of the OWR verse with which the Sk verses are associated. Some OWR verses after the 68 th have no corresponding Sk verses.

B MS. does not give Sk verses 72 74 75 76, 77, 78 and 83

आयाति याति पुनरेव पुन प्रयाति पद्माङ्कुराणि च दुनोति धुनोति पक्षौ।
उन्मत्तवद्भ्रमति गुञ्जति मुग्धकण्ठ कान्तावियोगविधुर खलु चञ्चरीक ॥ ७६ ॥
—सुभाषितरत्नभाण्डागार ४७७-७

भ्रमन् वनान्ते नवमञ्जरीषु न षट्पदो गन्धफलीमजिघ्रत्।
सा किं न रम्या स च किं न रन्ता बलीयसी केवलमीश्वरेच्छा ॥ ७७ ॥
—शार्ङ्गधरपद्धति-८१७, सुभाषितावलि-७५५

चन्द्रे लाञ्छनता हिम हिमगिरौ क्षारे जल सागरे
ग्रस्तश्चन्दनपादपो विषधरै पद्मेषु कार्कस्यता (sic)।
स्त्रीरत्नेषु जरा कुचेषु पतन विद्वत्सु दारिद्र्यता (sic)
सर्वं रत्नमुपद्रवेण सहित दुर्वेधसा निर्मितम् ॥ ७८ ॥
पयोधिलक्ष्मीमुषि केलिपल्वले रिरसुहंसीकलनादसादरम्।
स तत्र चित्र विचरन्तमन्तिके हिरण्मय हसमबोधि नैषध ॥ ८३ ॥
—नैषधीयचरित १-११७

---

76 *a* जल प्रयाति, पद्माङ्कुर च विधिनोति (सुभाषित०), *b* भ्रमति कूजति मुक्तकण्ठ, निशि चक्रवाक (सुभाषित०) चिचिरीक: A

83 *a* लक्ष्मीमुषि केलिपल्वलैरिरस हसै कलनान A, b निचरन्तु गतिके A

B MS gives the following two Sk verses after the OWR verse 82 and 84 (last verse in B MS)

पावकोच्छिष्टवर्णानां (?) शर्वरीकृतबधन (sic)।
मोक्ष न लभते कान्ते कम्पते तेन हेतुना ॥ ८२ ॥
जयति मधुसहाय सर्वससारवल्ली—
जननजरठकन्द कोऽपि कन्दर्पदेव।
तदनु पुनरपाङ्गोत्सङ्गसञ्चारितानां
जयति तरुणियोषिल्लोचनानां विलास ॥

P S Verses 14 and 53 can be traced to Bhartṛhari s *Sṛṅgāra sataka* (*Slokas* 72 and 63), and verse 59 to Bilhaṇa s *Caurapañca śika*, 2.

APPENDIX III

Vasanta Vilāsa of Soni Rām

पृ१० ॥ दुहा* ॥ प्रथम गणपति नमस्तुभ्यं गरवीणा विघ्नांतक ।
गजमुखे गवरिनंदने सर्वसिद्धिकरोम्यहं ॥ १ ॥
सुरंग सिंदुरि चदन घन घोलीय सार
रांम भणइ पहिल्ये पूजिसु मनवंछितदातार ।
मांगिसु त्रियबुधिरिद्धिवद्धि गुणनिधि गणपति राई
वर्णनविलास प्रणामसुं आणयो अक्षर ठाई ॥ २ ॥
॥ दुहा ॥ नमो २ गवरीनंद राय नमो २ त्रिभुवनीकनंदनीय ।
नमो २ अभिमनफलदाताय विघ्नविनाशाय नमो नम ॥ ३ ॥
कासमीरमुखमंडणी वीणा रे पुस्तकपाणि
रांम भणइ रसणे वसुं करूं अविरल वांण ।
वय लहुडी धीय लहुअडीय सार करो अम्ह मा
स्मृतपुराण सुण्या नहीं नि सुणी सास्त्रनी वात ॥ ४ ॥
॥ दुहा ॥ थांहणि हंसला वेगपुरी आवि हो मान (त?) तुं ममरुंयरी ।
पटरागभाष्य नवनवा भेद आवि हो आगि ते मांडि पेद ॥ ५ ..
आज सुणउ सखी वा(त)डी वालंभ चालणहार
इणि रिति नाह न चाल्यिइ विनति करइ ईम नारि ।
फाग रमे प्रीय चाल्ज्यो होलडी आवी नाह
पाए हो लागुं वाल्हा ताहरइ इणि रिति मेल्हे म जाई ॥ ६ ॥
॥ दुहा ॥ कामनी कंत जे पाए लागइ चीर धरी मांननी मांन मांगइ ।
सांभलउ स्वामि हो वात मोरी हिवइ म चालिज्यो हुं दासी तोरी ॥७॥

---

* This is evidently a scribal error. The MS has uniformly put the word दुहा *before* the verses bearing the odd number, while as a matter of fact it is the *even* verses—that is, verses 2, 4, 6, 8 etc.—that belong to the दुहा type.

कर जोडी कोमण रही अबला बोलइ अपार
कइ मो सरसी ले प्रीयडा कइ मो चालज्यो मारि ।
इम करतां वैरी चालीयउ वनिता भी (ती ?) उभी मेन्हि
पूठि जोइ धरणी (ढली) गोरी नइ चेतवेत ॥ ८ ॥

॥ दुहा ॥ हावभाव भांमनी अति हि बोल्या माहवउ मांननी मेल्हि चाल्या ।
सवण जोई प्रीअडउ पथि जव पडी हिव कांमनी
मुरछागति हुई पडी ॥ ९ ॥

हई २ वाल्भ मांमगो एहवउ कीधउ रे कत
दिवस गमु क हउ एकली पहतउ राद वसंत ।
अजीय न फाटइ रे हीयडला एहवउ कठण कठोर
प्रीति पीडरासु लेपनी चितरी ग्या रे चोर ॥ १० ॥

॥ दुहा ॥ मम कंत मूढ सुणउ रे बाई विरहनी वेदना आगि लाई ।
वलि २ वीनवइ आवि हो कतह विरह नउ चोल्म आवउ
संतद ॥ ११ ॥

आवलडा सहु मोरीया मउरी सहु वनराई
वनसपति वन लहलही महमही पाडलजाई ।
चपला चिहुं दिसि फुलीया सदल सरप सूगंध
पारजातिक परिमल करइ वेलसरी मुचकुंद ॥ १२ ॥

॥ दुहा ॥ मचकद मोगरो वेलवालउ सपीए सेवंत्री अति सुहालउ ।
सीस पहिरंतउ हुइ भारी स्वामि विना सेज पुचइ अपारी ॥ १३ ॥

अढार भार रलिआमणा रूयडी दीसइ सुचंग
कमल कमोदन केतकी करणी रे वेलि सुरंग ।
वनसपती जोवन चडी वनि २ यनि महकार
भमरला गुजारव करइ केसूयडे वुच मारि ॥ १४ ॥

॥ दुहा ॥ जिम २ वसतनउ वाउ वाजइ तिम २ मयणनउ माण गाजइ ।
जिम २ अबला अगि पीयउइ तिम २ संभरइ श्रीरांग हीयडइ॥१५॥

भमरला जाउ वम्हिारडइ कत होवइ जिण देसि
एक सदेसो रे हुं कहु तु म्हारा प्रीयनइ कहेरि ।
हेम गमीयो मइ एकली तो विणि मुरष कत
नथीय पमातुं रे प्रीयडला वल्यि विसेषे वसत ॥ १६ ॥

॥ दुहा ॥ भमरला भनि ले दुष एह कहु सदेसउ जइ कहि तेह ।
वेगि रे वीठला करिजो सारि नर विना नारी सूनो समार ॥ १७ ॥

इणि रिति रसकस नीपजइ दवदाध्या दल होई
इणि रिति सूको रे पाल्हवे रास रमइ सहु कोइ ।
इणि रिति तन मस्तक थल करे जोवन अगिं न माइ
इणि रिति छूटी पाडीयै तूरणी कु रहणो जाइ ॥ १८ ॥

॥ दुहा ॥ जीवतव्यो माहरो सहूय प्रमाण रिति कन ‿ावज्यो वनह प्रमाण ।
जोवन जाये नइ जरा आवै जे विणजय ते वलीय न आवै ॥ १९ ॥

चदला विण किस्यो चदणो मोती विण किसु ज हार
नगर किसो विण नाइका प्रीउ विण सेजशृगार ।
हसलडा विण सर किस्यों कोइल विण किसु ज वन
वाल्भ विण किसी गोठडी जाणज्यो जगन्नजीवन ॥ २० ॥

॥ दुहा ॥ वीछडी वेलि जिम नागरपान ता लगे जीवज्यो प्रीयनो मान ।
जल विना नलणी जो वनजोरी तुम्ह विना श्रीकमा इ नारि तोरी॥२१॥

दइव न सीरजी रे पपडी उडि २ मिलती रे जाहि
वीसरीया नवि विसरे जे वसीया मनमाहि ।
चित राष्ये मन नवि रहइ रोइ २ सेज भराहि ॥ २२ ॥

॥ दुहा ॥ मन राष्ये सुणो नवि राहवे मदनविलास मो अङ्ग दाहवे ।
कृष्णकथा जव श्रवणे थाइ पिण एक सषी म्हारो ताइ उरहार ॥२३॥
वालभ वाइ विसारीया मेल्हीया मनहि उतार
विण ‿परा'र मेल्ही गयो ते किम जीवे हो नारि ।

नारि विना नर नवि रहे सांभलि सारंगप्राणि
दइव न सिरजे तुं एकला वलि सीरजे पाषाण ॥ २४ ॥

॥ दुहा ॥ कुलदेव्या पुजीनइ पाइ लागुं स्वामिनी एतलो मान मांगुं ।
वनि विधना (sic) सिरजे थोहर मोडी विण कंत म सिरज्यो
राजबटी ॥ २५ ॥

कंचु रे कांकण वाल्हा ढहि पड्या उड्या २ लोही रे मांस
लोचनडा बेउ तिगतिगे अस्त चरमने हंस ।
बेह मलेज्यो रे नाहला नथीय पमातो रे कंत
पायतणी प्रीउ पांनही तेह उपरि किसो दंत ॥ २६ ॥

॥ दुहा ॥ द्रापजंभीरी जोवनवाली विणसेइ वाडी वनह माली ।
स्त्री रसाइण जोवनवेस मांणी ते अस्त्रीने पुरष लोप जाणी ॥ २७॥

जलविण झूरे रे माछली फल विण नागरवेलि
वन विण झूरे रे काइली (sic) हिरणलामृग वनि मेन्हि ।
निस भरि झूरइ रे चकवीः चकवो पेलो द्दो तीर
हरि विण झूरे रूपमणी आंसू ढालइ द्दो नीर ॥ २८ ॥

॥ दुहा ॥ निसदिन झूरंतां क्रिमे न जाइ अधघडी कंत मो वरस थाइ ।
जिम २ चिंतव्यो मनमाहिं तिम २ आतमा अवसि थाइ ॥ २९ ॥

सोलकला ससि अप्रति रयणि मो तपेरे अपार
तो नही दूसणं चंदला लंछण तीरे विकार ।
सीतलकारण हे सखी चंदन चरच्यो मइं अंग
ते चंदन त्रिम गुण करइ जेहने संगि भूयंगि ॥ ३० ॥

॥ दुहा ॥ चंदला लाइसक (sic) सीतल विराजे अम्हमुं तप करे केणि काजे ।
बावनाचंदनसो अंग दाझे कृष्ण भेट्या विण सन न भाजे ॥ ३१ ॥

चंदला वेरीरे वादलउ वादल वइरी रे वाउ
भमरला वइरी रे नासिका वेधलो पंकज माहि ।

गोरीनो वइरी रे विरहलो जोबनवाली रे वेस
जोबनवइरी नाहलो कहउ सपी कदी मिलेस ॥ ३२ ॥

॥ दुहा ॥ विरसि वल्हाअ सीथी जीवतव्य तम्ह थइ सीथी ।
रानन देए दरसण तम्हारो वार २ तुम्हने हुं वारू ॥ ३३ ॥

घरि २ फाग ज पेलीये अबलाहो दे रंगि रास
चोवा नइ चदनछाटणा माहोमाहि भोगविलास ।
कत रमाडे रे कामिनी सुदरि के सिणगार
दीन घणी दिन नि(ग)मु जो नही घरि भरतार ॥ ३४ ॥

॥ दुहा ॥ एक हरिचदन घसी वाडउ एक जो माहोमाहिं छाटइ ।
एक मुरग अबीर उमारी ते सह तिज्या विण कत नारी ॥ ३५ ॥

पूछो रे जोसी जोतषी कदि घरि आवइ हो कत
लगनभाव दतावलो दिन दोइ माहि मिलंति ।
धनि २ जोसीनी जीभडी हुण कह बहूवार
आलुं रे भोजन फलहलि जौ मिलसी भरतार ॥ ३६ ॥

॥ दुहा ॥ हरषी हीयडलें विप्रवाणी मानवी वात ते मनह सुहाणी ।
मन धरी भाव भोजन आलीयो विप्र वेगि घरभणी चालीयो ॥ ३७ ॥

आज ते अग फरूकइ रे जइ पणि जाणे रे वेह
वाम रे लोच(न)फरकीया फरकीया अहर ति बेह ।
बाहु फरूकइ रे आकरी उरि कचुवउ न माइ
नाभिमडल फरका करइ मिलस्यो मो जादवराउ ॥ ३८ ॥

॥ दुहा ॥ सपी ए निसभरि सुपन दीठउ जाणे प्रीयडरी सेज बेयठउ ।
रितिदान भगवान मुझ दीधउ आलंगन देइ अगि लीधउ ॥ ३९ ॥

इसु रे चित मनि चीतवी धन जागी परभाति
तोरण घाट्स डोलवइ करइ अनोपम वात ।
पंथ निहालइ रे पदमनी सुदरि ले सिणगार
पहिरो रे कचु कसतो उपरि नवसर हार ॥ ४० ॥

॥ दुहा ॥ सज करि सिणगार सहेली वाट जोवइ प्रीयनइ वहली ।
नयण कुज काजल सारी सपीए आज मिलस्यइ मोरारी ॥ ४१ ॥

इम करता प्रीयडउ आवियउ अगि आलिंगन देइ
प्रेम पूरि म्हारउ नाहलउ अबला ते आघी लेइ ।
धन २ आनणा दीहडा धन २ आजूणी राति
धन २ आजूणी सेजडी रमस्यउ हो वालिंभ साथि ॥ ४२ ॥

॥ दुहा ॥ इमि २ करस्यु वाल्ही वातडी कतची कोट रे बाह घाली ।
प्रीउडइ अधुरवधुरवदरस झाली प्रीऊडइ रयणि रगि मान्हि ॥ ४३ ॥

सर्व सिणिगार मइ पहिरीआ चदन चरच्यउ मइ अगि
पहिरण लाल पटोलडी ऊढणि दक्षिण चीरि ।
कठ निगोदर रुठली रवि तपइ रापडियाइ
भाव करइ भला सेनडी नचावइ अपडीयाइ ॥ ४४ ॥

॥ दुहा ॥ हरपवदनी हरपी मृगनयणा अधिरबध जसी भोयग वेणा ।
चदलासु मुप हसगयणी सीहवाली जिम्नी लक झीर्णा ॥ ४५ ॥

च्यारि पुहर प्रीयडा विसता रयणी मो थई रे लगार
जे मुन्हि किम्हे न जावती जाता न लागी हो वार ।
सूर तवु ससिहर तउ रयणी वधारे हो रानि
वालभ विण जे मइ दुप सह्या ते दुप काढु आज ॥ ४६ ॥

॥ दुहा ॥ रामिहर स्तुनि कर अहनिसि एती रयणी वधारे आग पुहती ।
हरि चडये कि मन मेन्हड हाथ बहुदिना भेन्या प्राणनाथ ॥ ४७ ॥

बाह ऊगेसइ र अपणी वालभनइ सुप देइ
अग तलाई पाथरी साथरो कुभ भरेह ।
हार तणी परि हीयडलइ प्रीयडला कठि रहेसि
रयण मण सातउ मातउ लउ रीतडी रंग करेमि ॥ ४८ ॥

॥ दुहा ॥ हरप अग मुख अंगि २ चंदन वींटीयो जाणे भूयंग ।
कृष्ण तरुअर अम वेल याथी वींटया विलंबतां जनमकोडि
सांधी ॥ ४९ ॥

धन २ वसंततणी रति धन २ फागुण माम
सारंग सांगमइ प्रामीआ पा(वा ?)मीआ वेदनत्रास ।
माहवइ मनोरथ पूरीया चुरीआ विरहइ विराम
रामा हो रंगि विलगीय पुरव प्रीतिज सांमि ॥ ५० ॥

॥ दुहा ॥ माहवइ मनोरथ पूरया दीनदयालु मह दुप चरया ।
कृष्णजी इम चिंता किभी म्हारी निम मिलिज्यो सहुय
नरनारी ॥ ५१ ॥

गायो रे वसंतविलास कांमनी म (न) पुगी रे आस
हीयो रे हरप मन उल्हसइ अतरिकमल विकास ।
संभलतां श्रवण सुप करइ लीला रे मिलि रे कंत
गायो रे जेहवउ तेहवउ सोनी रांम वसंत ॥ ५२ ॥

इति श्री वसंतविलासः ।

FIRST PAGE OF THE VASANTA VILÂSA OF SONI RÂM

९५०९ पहिलउं सरसति अरचिसु रचिसु वसंतविलास । काउइ पथ्य इपथ्यतु [illegible] विलसमक
सलभास ॥१ श्लोकः ॥ माऊ वंद्रउ पारकारथवलीयापीत पद्मासनापदावीणावररंउमंडिलाक
रयाशुत्रवस्त्राहना । मानस्नाकनशंकरपदु निनिर्द तेःसदावै दिनामानः पाउमरजगीनगुनी
निःशायकाउपदा ॥१ हवइ दुआ हूं ॥ पक्रनीय जीवरनिसमररणिदनरिउनलउ वमेनावमरइवड
रिशिपरिमिल निरमलथ्यो दिशि श्रेमा ॥२ श्लो० श्रीमदवसंतनसउराउ विलासमउभिनीनविभानिसह
कारमझीसादाथी छानपदा विउमद्दे किउत्स्त्रकिना । यंमतपइपैरयनिकेतनपेतम
यता ॥२ दू० वसंतनणाउणगादगमाम दमत्स्यामविसदकारा त्रिउवननउयडयकारणि
कारवकरंइंअपारा ॥३ श्लो० मार्यमा भिन्नतनेभूणल्लंडालोडुल्वंडला किलालोनि
रावाः । रावराव्रमा निनीमानचं गा । जंगनेगमानासीका । पेलदमीः ॥३ मानिनीज
नमनझोभनशोभनवाउलावाइ । निधुवनकेलिकलामीयकामीयचं गिमदोडे अग्नो० काल
रीनीरइमीसदउलगवभूउकणुलाव शिष्टः । कर्पवीचीनपीनमनवसनदशां ताननस्वेदमेदः ।
लोलन्नारीललाटालकलतिनलतालास्य लीलाविलासः । कण्ठेलोदादणात्यः मसरनिपवनः पो
षकांताकनांतः ॥४ दू० मुनिजननां मननेदहदके दहमानिनीमान । कामीश्रमनदमालेहइएकेंद

FIRST PAGE OF THE C MS

11*a* वनि विलसइ, हुन्यचइ
11*b* काम जिसा, वेम
12*a*[4] मिलई
12*b* चदनि
13*a* नाहीय सरोवर नीरि
13*b* दक्षण तणइ समीरि
C MS gives the following additional verse after 13

चंदनवन अवगाहीय नाहीय सरोवर नीरि।
तीण वनि दीधु मरक्षण दक्षण तणइ समीरि॥[5]

14*a* नयरु निरोपीय[6] तीं वनु जीवन
14*b* तिह विलसइ जण सयल[7] अलीयाण[8]
15*a* करइ
15*b* मन रंगि
16 राजु करइ नवभंगिहिं[9] रंगिहिं राउ अनग।
मधु माधव आमायत[10] राय तणउ प्रति अग[11]॥
17 C MS omits this verse
18*a* वनि विलसइ श्रीअनदन चदन चदचु मातु।
18*b* चीतु
19*a* गरूउउ[12](=गरूउओ॑)
19*b* करइ, प्रताप न मार
20*a* कुसुम तणूं, भमरला माल
20*b* रुप लावव, चूकए मूकए
21*a* मयण जी
21*b* हाकइ तानइ
22*a* ऋद्धि
22*b* नेहगहीलीय, मूकइ
23*b* कामतणू करउ आयसु आइसु
24*a* थमण रहिं,[13] मोह रचु मग
24*b* मान करउ किमा, तारुण
25*a* निर्डी, मयलु
25*b* मयण महाभड, सहीअ हईइ हणइ बाणि
26*a* इण परि धोइल कूजए पूनए मयण किशोर
26*b* धूजइ पूजइ युवति मणोर
27*a* विहसए, मान
27*b* कामचइ मदिहिं उद्दपनी दपनी मिल्हइ युवान

---

[4] In the C MS verse 13 and the additional verse after it precede verse 12

[5] The southern breezes wafted over (lit circumambulated) that forest

[6] considering

[7] all men or persons.

[8] united (cf He viii 4 54)

[9] in novel or various ways

[10] Spring is the minister (*amatya*)

[11] image

[12] This letter ॑ is according to MUNI Sree Jinavijayaji's interpretation a symbol for *druta* (i e pronounced hurriedly) ओ

[13] remain—pres 3rd pers pl

wanted to present to the students and scholars of Old Gujarātī a homogeneous specimen of the OWR language at one particular period of its evolution. A collation of this text with that of the B MS which was quite corrupt* and perhaps written in a different period altogether would certainly have disturbed this homogeneity of the linguistic specimen and thus affected the philological value of the text. If however, the C MS were available earlier at the time of preparing the text it would have been fully utilized for purposes of collation with the A MS as it gives a correct text, and is likely to be as old as the A MS. A comparison of the text of the three MSS as contained in the facsimiles will amply bear out this discussion.

As the C MS could not be utilized in this way, and as it is particularly interesting because of its several important variant readings, all the variants of this MS are collected below.

Brief explanatory notes on difficult words are given in the footnote. The first page of the MS is given in facsimile facing page 73.]

1*a* वसतविलास
1*b* फागु पयडपयबधिहिं सधियमक भल भास[1] । हवइ दूआल्[2] ॥
2*a* पहुतीय शिवराति समरति हव रितु तणउ
2*b* पसरइ दह दिशि, ध्यां
3 C MS omits this verse
4*a* दू० [3] वसततणा, सहकार
4*b* त्रिभुवन
5 C MS omits this verse
6*a* मानिनी, वाइ
6*b* निधुवनकन्कि लार्मा(भी?)य
7*a* भेदइ, छेदइ, मान
7*b* कार्मीअ, पथिकपिराण
8*b* तरीआ, वदरवानि
9*a* गुण विश्राम
9*b* कपूरिहिं पूरीय जल
10*b* चंपक

* *Vide* D B DHRUVA's remarks about this MS in *Prācīna Gurjara Kāvya* Introduction p 13

[1] In the *phagu* Prākrit *padabandha*, having a rhyme-chain, and an elegant style (lit charming language)

[2] *dūhas* लू is a स्वार्थिक suffix

[3] In this MS दू०, abbreviation of दूहा, is written before every OWR verse, and श्लो०, abbreviation of श्लोक precedes every Sanskrit or Prākrit verse. *Vide* the facsimile of the first page of the C MS facing p 73

11*a* वनि विल्सइ, हृदयचइ
11*b* काम जिसा, वेस
12*a*[4] मिल्नइ
12*b* चदनि
13*a* नाहीय सरोवर नीरि
13*b* दक्षण तणइ समीरि
C MS gives the following additional verse after 13
चदनवन अवगाहीय नाहीय सरोवर नीरि।
तीण वनि दीधु प्रदक्षण दक्षण तणइ समारि॥[5]
14*a* नयरु निरोपीय[6] सॉं वत्तु जीवन
14*b* तिह विल्सइ जण सयल[7] भटीयाण[8]
15*a* करइ
15*b* मन रगि
16 राजु करइ नवभगिहिं[9] रगिहिं राउ अनग।
मधु माधव आमायत[10] राय तणउ प्रति अग[11]॥
17 C MS omits this verse
18*a* वनि विल्सइ श्रीकनदन चदन चदनु मातु।
18*b* चीतु
19*a* गरुउउं[12](=गरुउओ॰)
19*b* करइ, प्रताप न मार
20*a* कुसुम तणू, भमरला माल
20*b* रुप लाघव, चूकय मूकए
21*a* मयण जी
21*b* हाकइ ताकइ
22*a* ऋद्धि
22*b* नेहगहीलीय, मूकइ
23*b* कामतणू करउ आयसु आइसु
24*a* थमण रहिं,[13] मोद रचु मग
24*b* मान करउ किसा, तारुण
25*a* निट्ठीं, मयलु
25*b* मयण महामड, सहीअ हईइ हणइ वाणि
26*a* इण परि कोइल कूनए पूनए मयण किशोर
26*b* घूजइ पूजइ सुवति मणोर
27*a* विहसए, मान
27*b* कामचइ मदिहिं उदपनी दपती गिल्हइ सुवान

---

4 In the C MS verse 13 and the additional verse after it precede verse 12

5 The southern breezes wafted over (lit circumambulated) that forest

6 considering

7 all men or persons.

8 united (cf He viii 4 54)

9 in novel or various ways

10 Spring is the minister (*amatya*)

11 image

12 This letter ॖ is, according to MUNI Sree Jinavijayaji's interpretation a symbol for *druta* (i e pronounced hurriedly) ओ

13 remain—pres 3rd pers pl

28 C MS omits this verse

29*a* घूमइ, मुकुलि

29*b* चालनइ, सुभट कि सख
In the C MS verse 30 precedes verse 29

30*a* बुलि[14] विलूधला महूअर बहूअ

30*b* मयणह करइ आणदिण[15] बदिण जयजयकार

31*a* चापुला तरूअरनी, सोवन वान

32*a* बांधए कामनि

32*b* मादि

33*a* मांजर

33*b* मार कि विरहीय हईर स घूमविराल

34*a* केसूअकली

34*b* विरहिणीनां ईण, काढए

35*b* विरहीय लोक

36*a* केतकिदल

36*b* अवर ति, दारुण

37*a* देपी, विरहिणी साथ

37*b* आसूए, निसां भरि, नाथ

38*a* विरह, बान्हीय फाल्हीय, चग

38*b* गिणइ

39*a* सिउ

39*b* नाहु अजी नवि आवए मावए

40*a* हार, मू, श्रृगार अगार

40*b* चीन, चंदन चद्दु नहीं मणोहार

41*a* सखि मुझ दूप, चीर

41*b* भोजन आज अछोठउ, नीर

42*a* सोल्कला तु, स्याकर सहरि सताप

42*b* धम्मीय, शवीयम्या हव

43*a* भमरुल्य, पाषउ पांषल

43*b* चींत सतापण, नहीं वयर

44*a* मनमथतु

44*b* अगु, शोषण पोषण वयए

45*a* ससि, प्रीय

45*b* दोहिलु मकरनिकेतन चेन नहीं

46*a* फुरकए, विदु, आज

46*b* हव, प्रीय सिउ रात

47*a* विरह, हव मागलु कागलु कुरल्तु पेखि

47*b* वरणइ अरणइ सजीभ

48*a* तू सर, तूअ देसु

48*b* कूरकरांवुलु आंवुलु जरि[16] हू

49*a* कमूरिचा, सर

49*b* सोमन, पाघुडी

50*a* शकुनि, समाविआ माविआ तीह

50*b* रसभरि, प्रीय, हरपीय

51*a* हरसीय सरसीय

52*a* कामिनी पामइ जी सुख, जाद

52*b* प्रीयसगम

53*a* केतकि खेन, सिणगार

53*b* मिलीय ते मडन सारीय नारीय सु भरतारि[17]

54*a* आलसिआं तीहं

---

[14] contracted form of बउलि < Sk बकुले

[15] pleasing—Pr आणदण < Sk आनन्दन

[16] some any if (cf जुरे B MS)

[17] The lady decked with ornaments meets her lord

54*b* रास, लावनितयरसु चंग

55*a*,[18] दत कि हलवइ वीनतु वीजतु चद

55*b* सिंव

56*a* तू अन्निन[19] रे मल्लिन, नाहि

56*b* तू

57*b* पंचम आम्बर, मुत्ताउन्हि माल

58*a* गणु, भुजगम जगम यमुनतरग

58*b* C MS gives as the second line of this verse—

रापई। जडीअ कि माणिकि जाणिवि फणिमणि चग।

C MS gives the following two additional verses after this :

उ(= ओ॑)ढणि रेट्ट[20] पतुलीअ
कुली[21]अडागरपान[22]।
तिलकुसुमोपम नासिक वासि कपूर समान॥
रोमाउलि ऊतरतीय[23] निरतीय[24] काजल वानि।
जीपए उदरि पचानन आन[25] नहीं उपमान॥

59*a* सहयउ भरीय सिंदूरीय पूरीय मोतीय चग।

59*b* हाथि अडागर पानेरे वानेरे नवनव रग॥

60*a* चाटई[26] चान्द, अनग

60*b* कुंडल किआं कि रथग

61*a* भमहि, धणुहीय गुणहीय ..
There is a lacuna in place of वरतणु हार, only four head lines are formed evidently to indicate the missing words.

61*b* नयण कडाखे[27] नाकु रची

---

[18] The order of verses in the C MS is 58a, 59 b (the two forming one verse), an additional verse (उढणि॰), another additional verse (रोमाउलि॰) with 61 b as the second line, 59 with a different second line (हाथि अडागर॰), 55 56 57 and 60

[19] Perhaps a scribal error for नलिन, or might be an evolute of Sk आरेय, a red lotus

[20] puts on (cf Pr रिढइ = मडते, He viii-4 115), or appears beautiful (if रेट्ट is a scribal error for रेहइ Pr = Sk राजते, He viii-4 100)

[21] on the hand. cf Sk कुलि, a hand

[22] an armlet [having the shape of an eight petalled (अष्टाकार) lotus]

[23] descending

[24] dense continuous.

[25] other

[26] is perturbed.

[27] < Pr कडक्ख Sk < कटाक्ष.

नलीयार[28]
62*a* हरावण मिरि जाल
63*a* राखु जि, लीनण
63*b* किमर नि
64*b* जीपए, आन नहीं उपमान
65*a* अमीमय कुच वला पुणि
65*b* तीहचु रायणहार रे हार वि धवल भूअग
66*a* करइ, योधरे
66*b* सम्राडु, महाभ
67*a* सरोवरि
67*b* पहिरणि
68*b* पाइ, केयुर वाहदीयाद
69*a* अल्पिर्हि, मींचण ह्रीचप दोलह
69*b* हणइ करि, जाल एकि
70*a* सह लालीय[29] छदि सुरासु
70*b* उपालम वाल्मरहइ सविलासु
71*a*[30] सुरखल्इ, मजकोडइ मोडइ
This is given as the second line in the C MS the first line appears to be lost.
71*b* There is a lacuna here noted by a series of bare head lines without letters. The C MS gives the following additional verse after 71

प्रीयरहइ दिइ व्लमन्तीय[31] धन्नीय उत्तरवाणि[32] ।
वचन किरण निशाकर सारर परतए[33] जाणि ॥

72*a* पान्ल दइ, तु
72*b* तु गुणि वीधउं(ओं) साचूअ काचूम मही म विरोलि
In C MS verse 73 preceds verse 72
73*a* पइसीय भृग
73*b* मागण जाणए, रग
74*a* तुलसिरी, ई मल्पण
74*b* सुकुमाल नि मालनि वीसरी जाइ
75*a*[34] चालए नेहपराहणु जाणु मलु, भृग
75*b* अल्प थिकु गुण विमणए, रसरग
C MS gives the following additional verse after this
निनु निनु नरनीय मरूउउं(=ओं)[35]

---

[28] a weapon with a long muzzle Mod Guj नाळ cf *Kahnaḍade Prabandha* 2 125

[29] gracefully or with a dear lady friend.

[30] The order of the C MS appears to be 71 b 71 a The first line—71 b is lost.

[31] playful

[32] answer

[33] like.

[34] The order of verses in C MS is 78 77 75 an additional verse (नितुनितु), 76 79 80 81 and 84

[35] a kind of tree Sk मरुवक

गरूअउं (= ओं)गध कुरमि ।
भमर ममी ममी झीणउं[36] (= ओं)
लीणउं (= ओं) [37]तम रस रमि ॥

76 *a* वारइ[38] किलमिवा विमर न[39] भमर निझलिम मग

76 *b* आवरियां तीणं तींगुण नींगुण मित, लग[40]

77*a* केसुअ गरव म तू, भमर बइंठ

77*b* मान्ति विरह बहू वहहू[41] अव इ[42] भणीय पईठ

78*a* अलि अन्विं[43] न चांपए चापए लिइ न गंध

78*b* रूडइ सोहग[44] लागए आगए एइ निबध

79*a* भमर भमत गुणागर[45] अगर ज कोरिउ कोइ

79*b* अजीअन तीग वरासए वास विगासए सोइ

80*a* पूरव प्रेमि, गई अ ह्य चीनि

80*b* विहसीय वन नीमालीय[46] मानीय माडि म भं नि

81*a* एम शुडि विलगि न,[47] लता नवि भेउ

81*b* विचलि विसा भर

82 C MS omits this verse

83 C MS omits this verse

84*a* ईंम परि प्रियअण रञ्जर, तीण टाइ

84*b* वसन्तविलास जे गाइ[48]

---

36 <Pr झीण <Sk क्षीण.
37 <Pr लीण <Sk लीन.
38 desist from
39 dont forget
40 signs, i.e. actions, or contact.
41 sufferred
42 = इ A MS. cf Notes p 47
43 hums around.
44 scribal error for दोहग, or perhaps an evolute of Pr सोग <Sk शोक
45 having good qualities.
46 *Navamālika*
47 <Ap ण <Sk ननु
48 इति वसन्तविलास ॥ छ ॥ is the colophon in the C MS.

CORRECTIONS

[All important corrections are given below. A few—about half a dozen—minor errors, mainly slips in the spelling of the OWR words quoted from the text for annotation in the Notes, have not been included here, as they can be easily corrected by reference to the main text]

PAGE	LINE	INCORRECT	CORRECT
i	16	Section 6	Section 7
xxxii	28	to the Mārwāḍi	of the Mārwāḍi
lxviii	4	पामीय B MS 5	पामीश्र B MS 6
1	19	मग्ह	मग्ह
	,,	मयणु	मयण
4	10	धमण	धंमण
9	21	पुरीयु	पूरीयु
16	10	Sk गद	Sk गद्
23	1	धमण—Pr धमण	धमण—Pr धमण
,,	27	Sk जानिटि	Sk जानीटि
27	17	hears	hearts
29	15	तोरि is	तोरी is
,,	29	Pr जनिट्टियउ	Pr जणिट्टियउ
41	7	genitive	agentive
52	30	7, 14, 13 15 16 and 18	15 14, 16, 17, 13 and 18
54	16	पत्ताम	पश्राम
62	21	धरया	अस्या

